ORGAN I.

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SELECTIONS

FROM THE WORKS

of

Classical Composers.

ARRANGED FOR THE ORGAN,

BY

Septimus Parker.

No

Ent. Sta. Hall.

Price 1.. 9.

LONDON, J. ALFRED NOVELLO, 69, DEAN STRT SOHO, (W) & 35, POULTRY, (EC)

SOLD ALSO BY R. MILLS, 140, NEW BOND STRT (W).

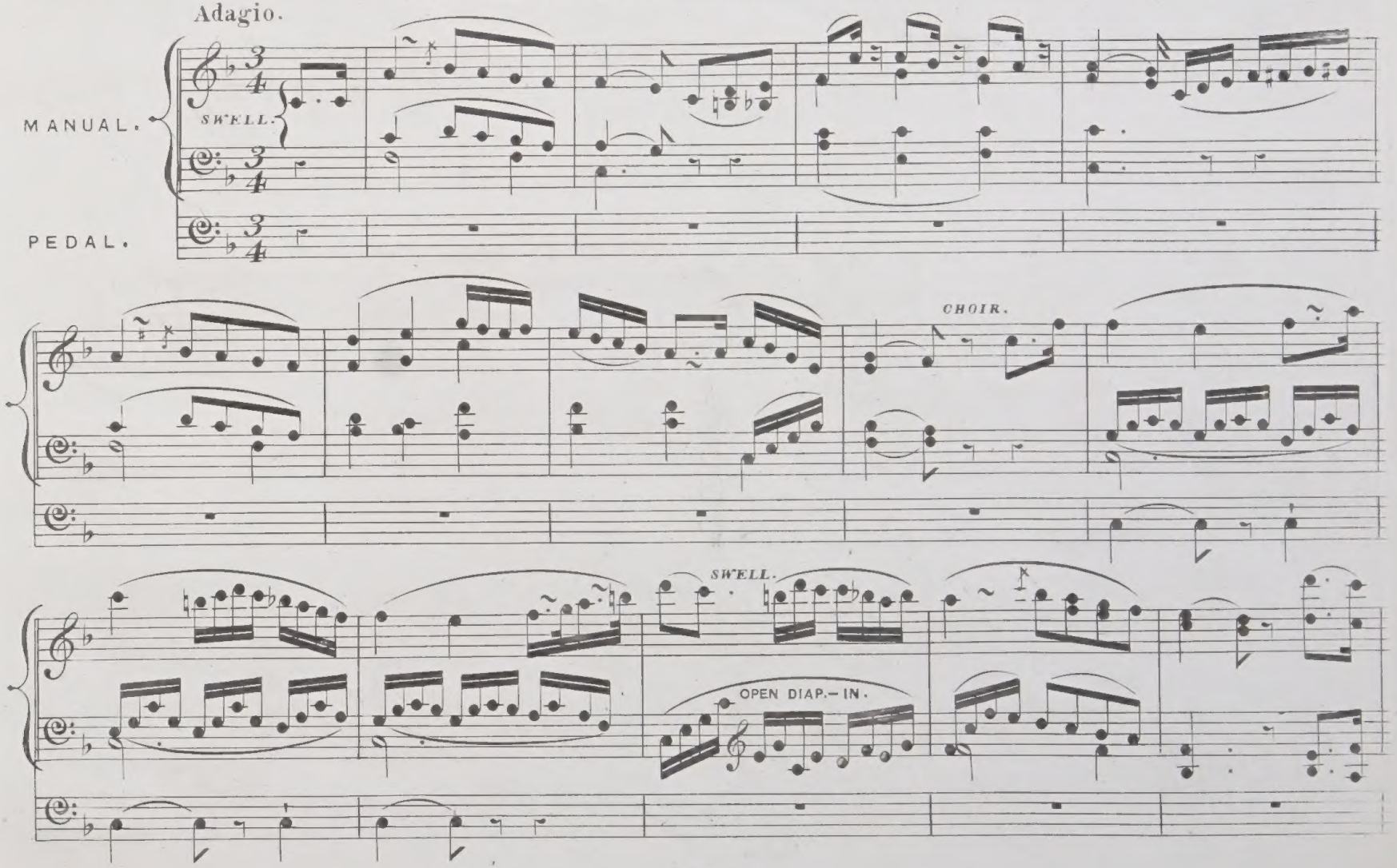
Sep. Parker

SWELL — DIAPASONS.
GREAT — OPEN DIAPASON.
CHOIR — STOP DIAPASON.
PEDAL — 16 & 8 FEET.

SLOW MOVEMENT

FROM BEETHOVEN'S SONATA IN F MINOR, Op: 2.

Adagio.



75778

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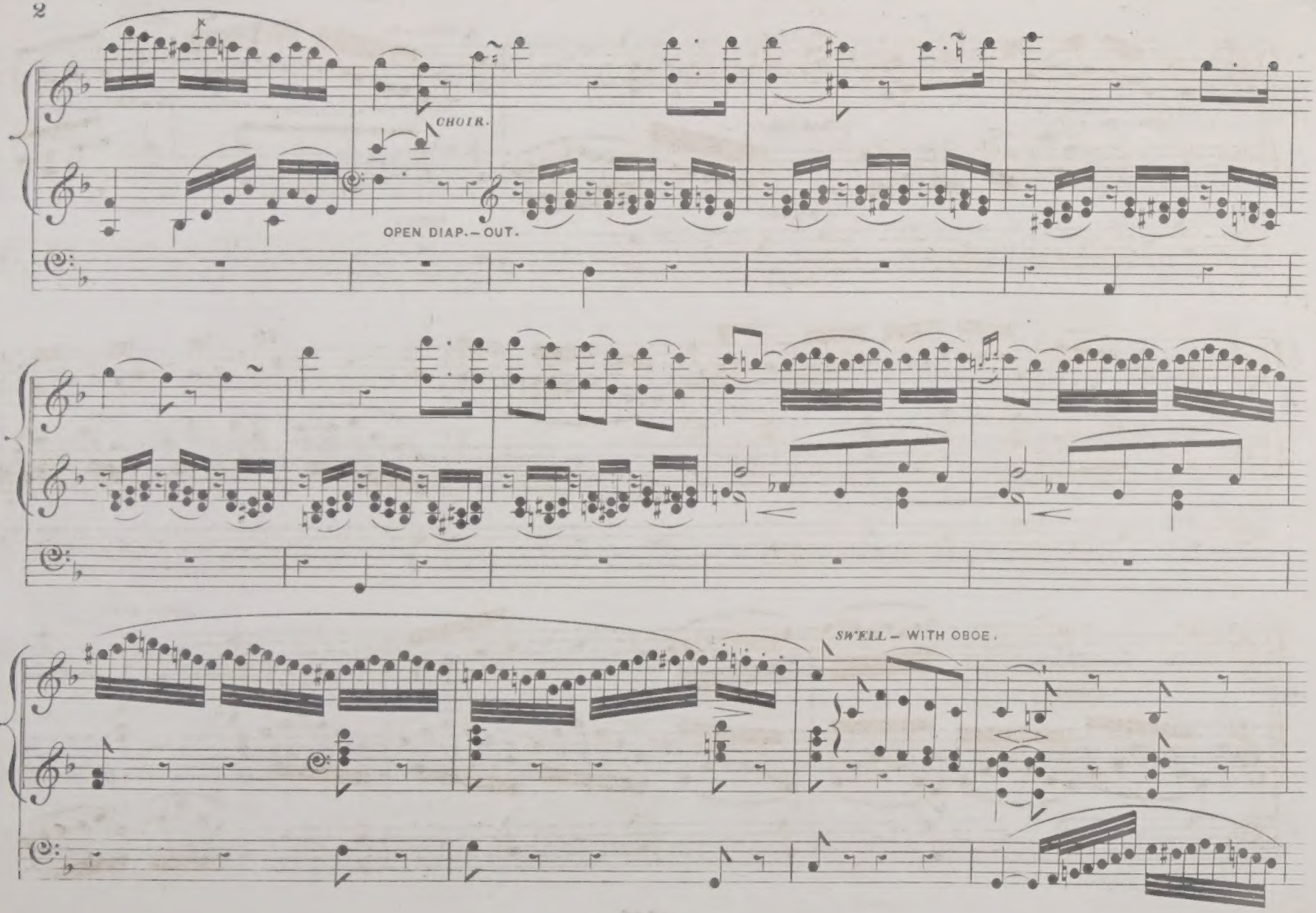
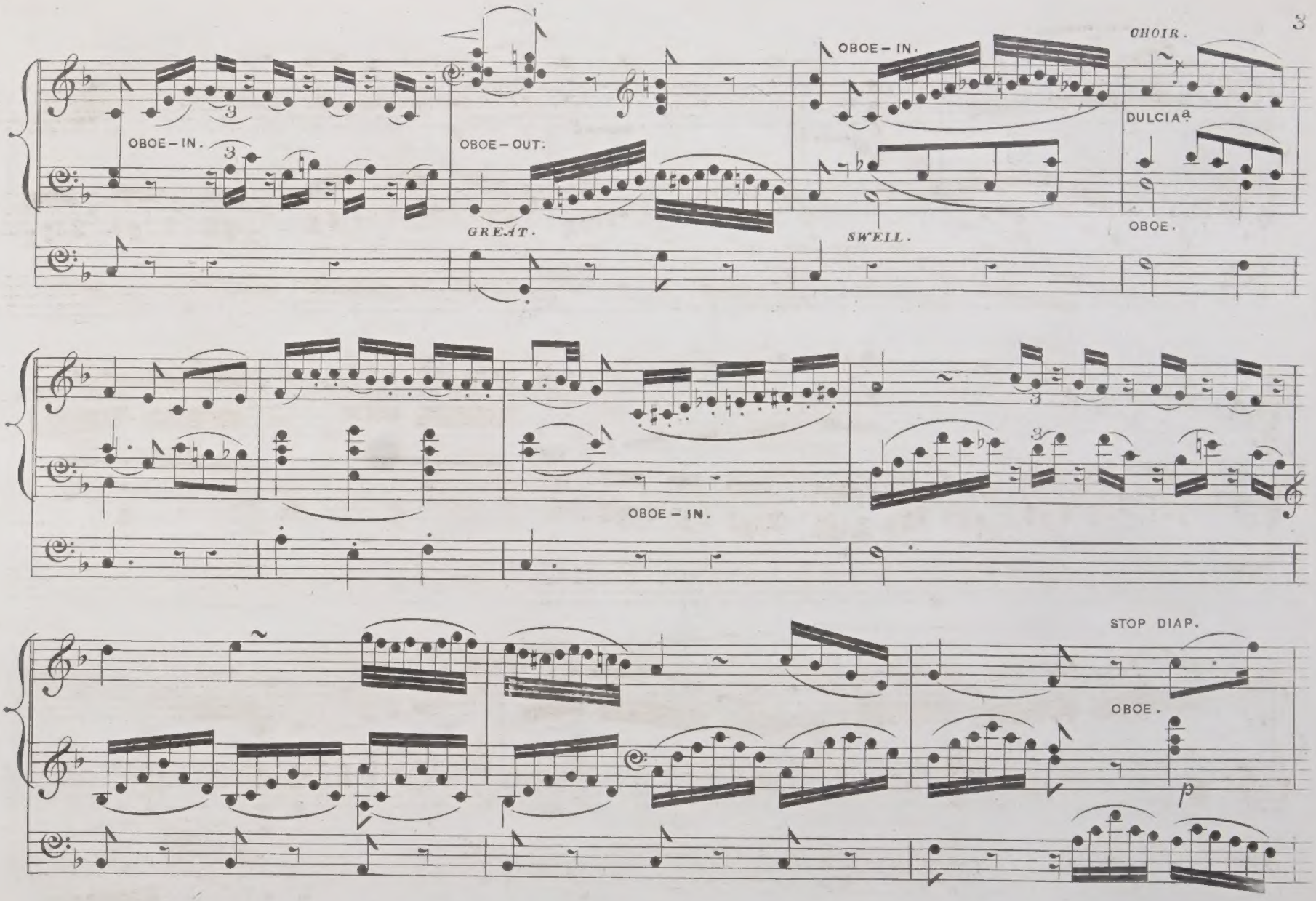
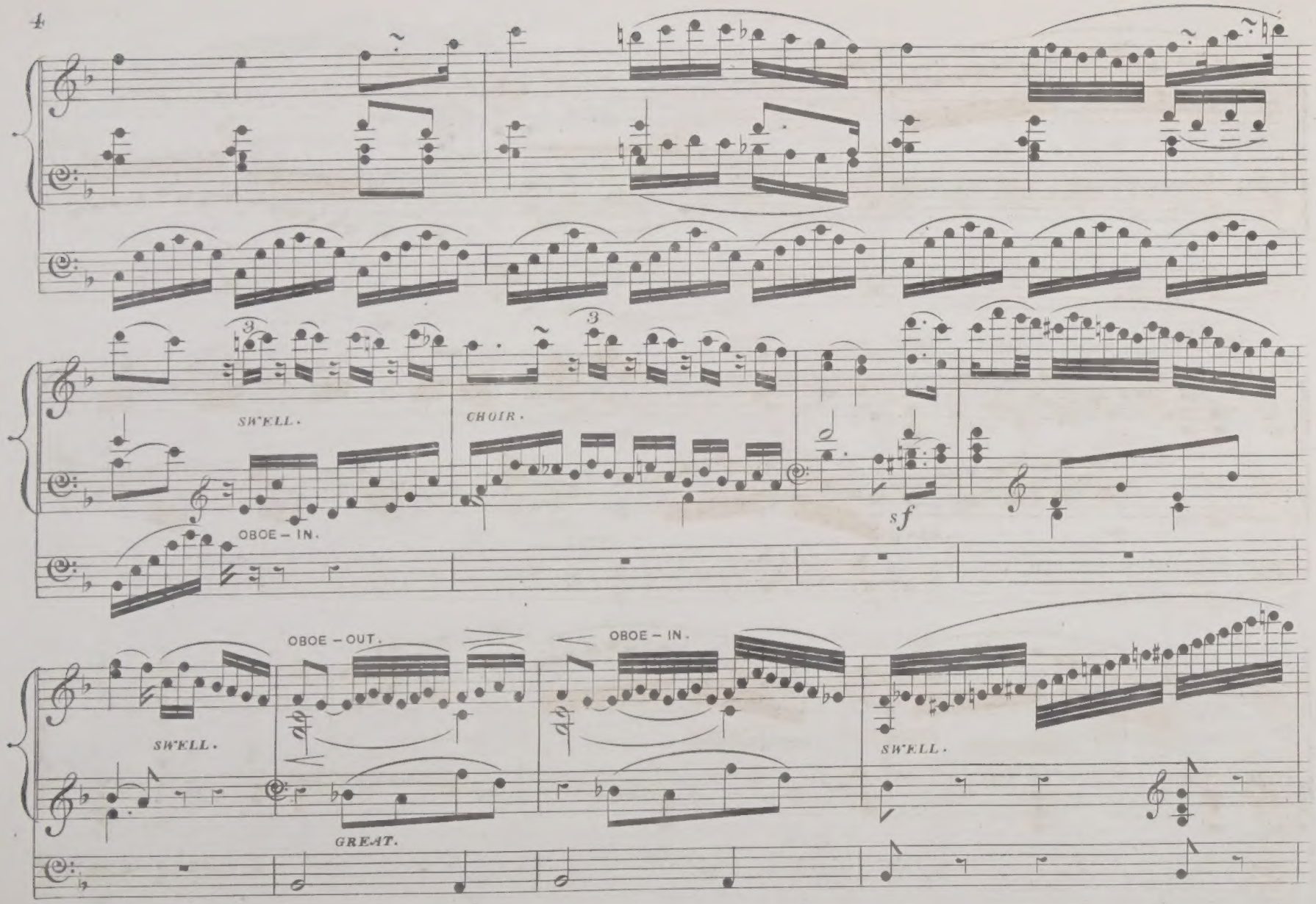
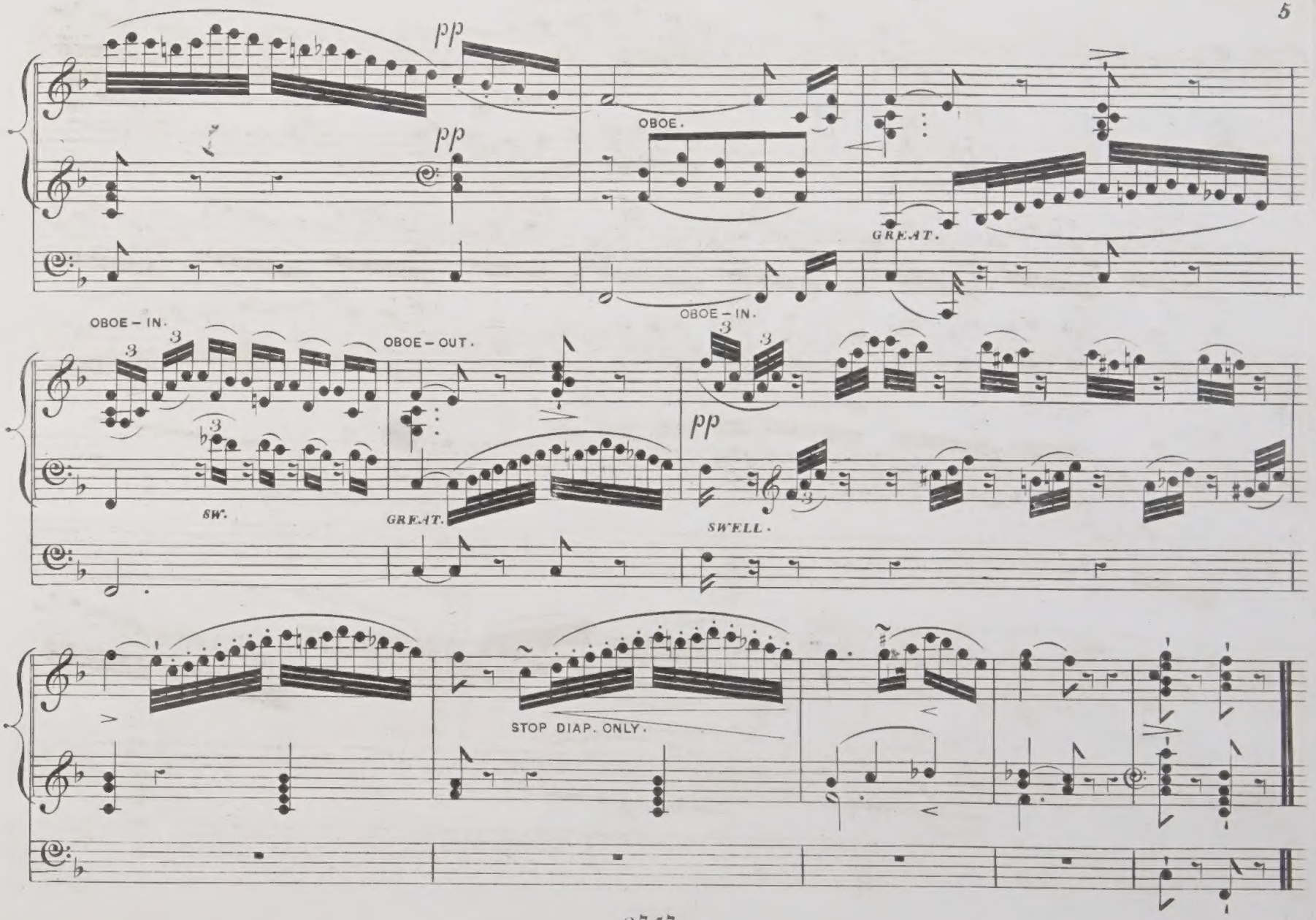

CHOIR.
OPEN DIAP.—OUT.
SWELL — WITH OBOE.


OBOE – IN.
OBOE – OUT.
GREAT.
OBOE – IN.
SWELL.
CHOIR.
DULCIA[a]
OBOE.
OBOE – IN.
STOP DIAP.
OBOE.
p


SW'ELL.
CHOIR.
OBOE – IN.
sf
OBOE – OUT.
OBOE – IN.
SW'ELL.
GREAT.
SW'ELL.


pp
pp
OBOE.
GREAT.
OBOE – IN.
OBOE – IN.
OBOE – OUT.
SW.
GREAT.
pp
SWELL.
STOP DIAP. ONLY.

FOUR
ORGAN PIECES,

WITH

Obligato Pedal Part,

Composed by

JOHN F. BURROWES, JUNR.

Organist of the Church of St Mary-at-Hill.

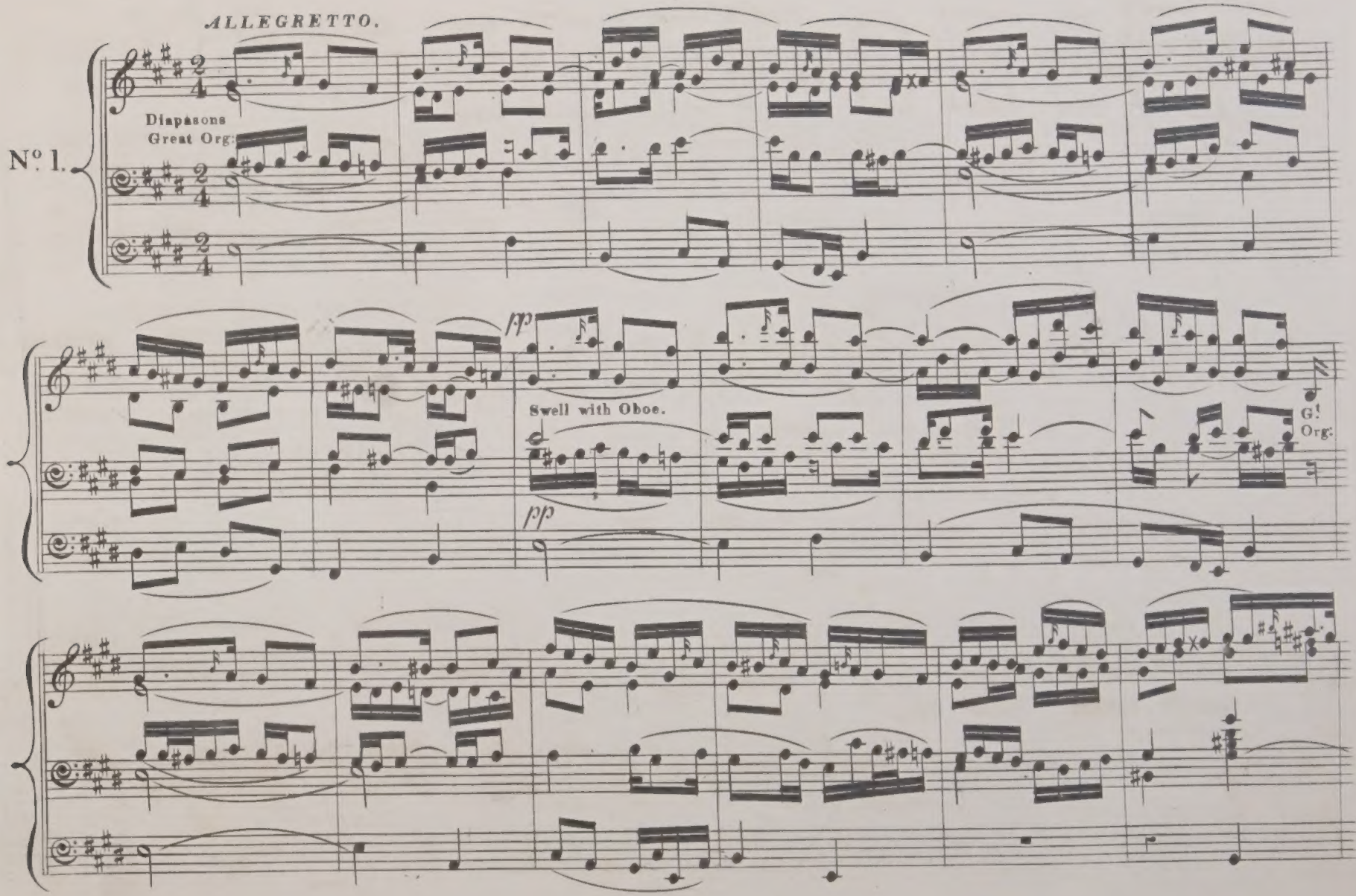
Ent. Sta. Hall.

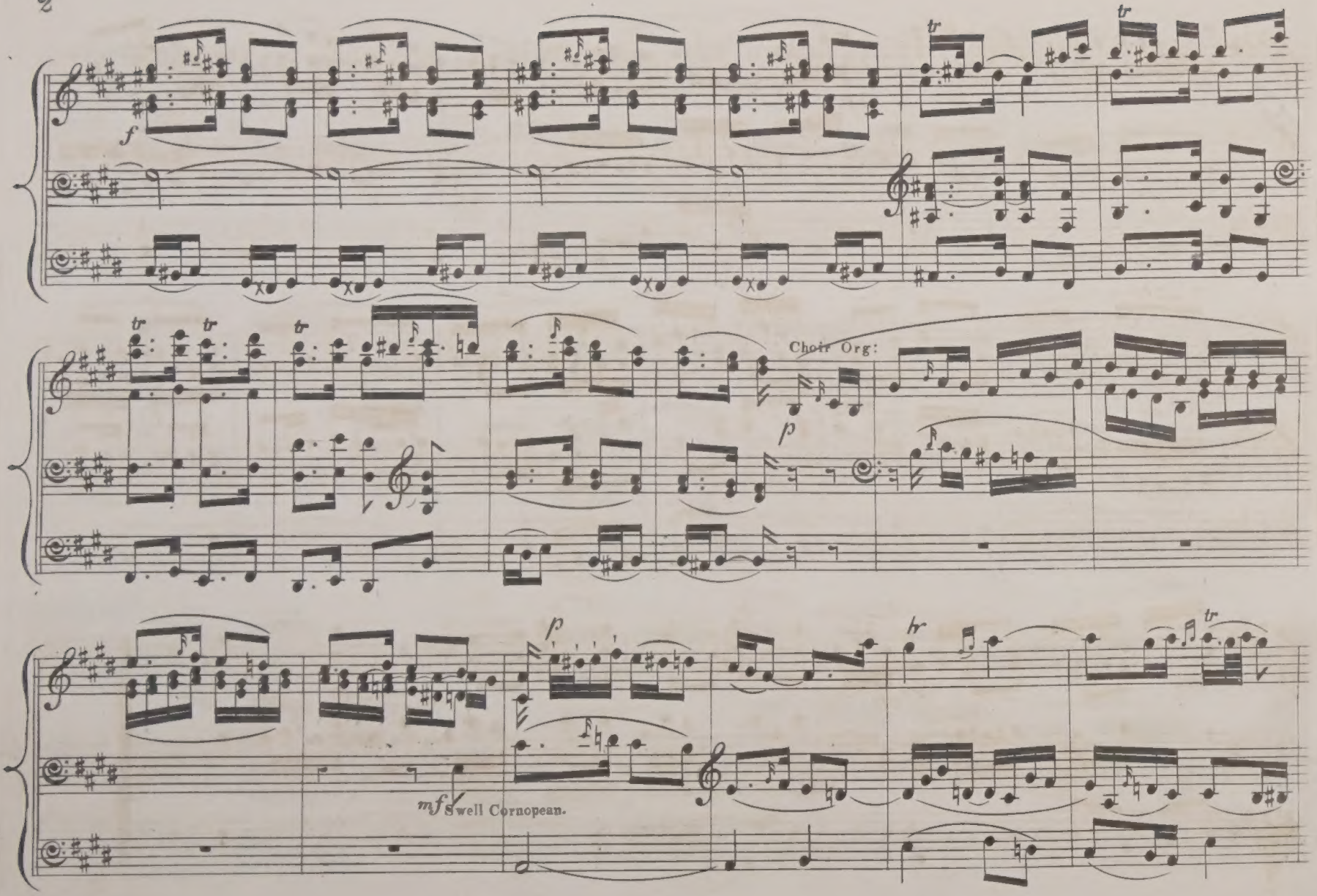
Op. 1.

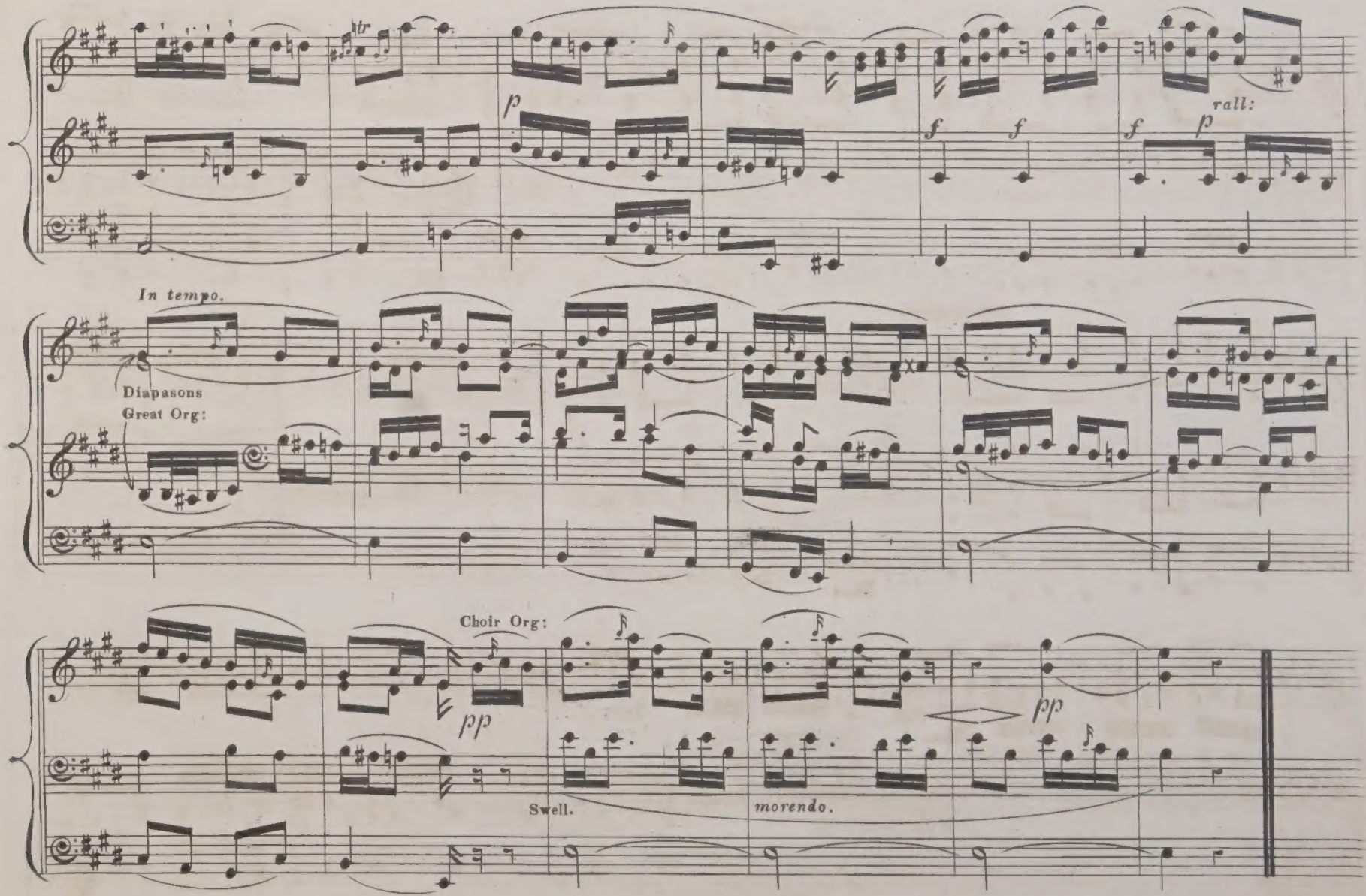
Price 4s -

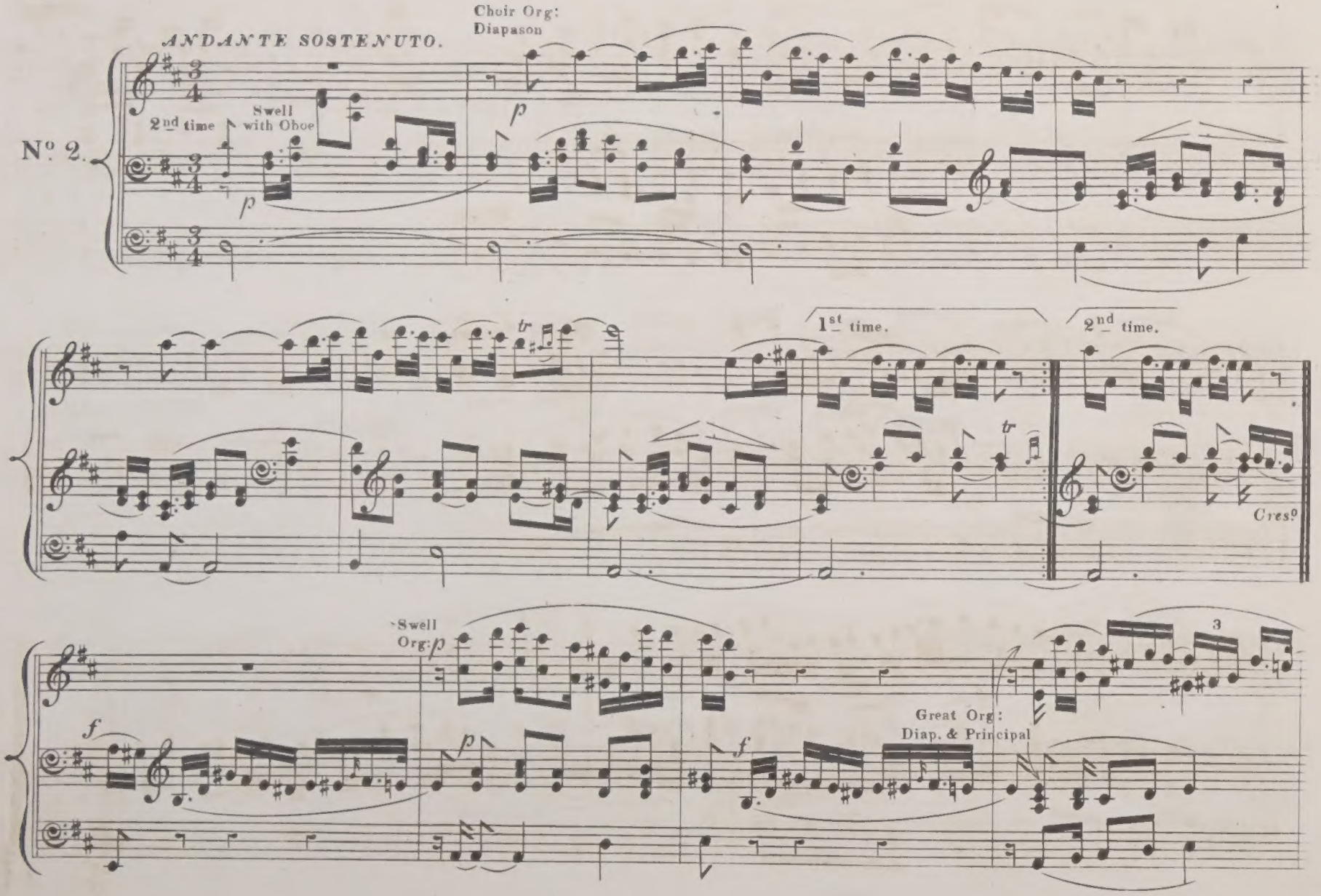
LONDON,

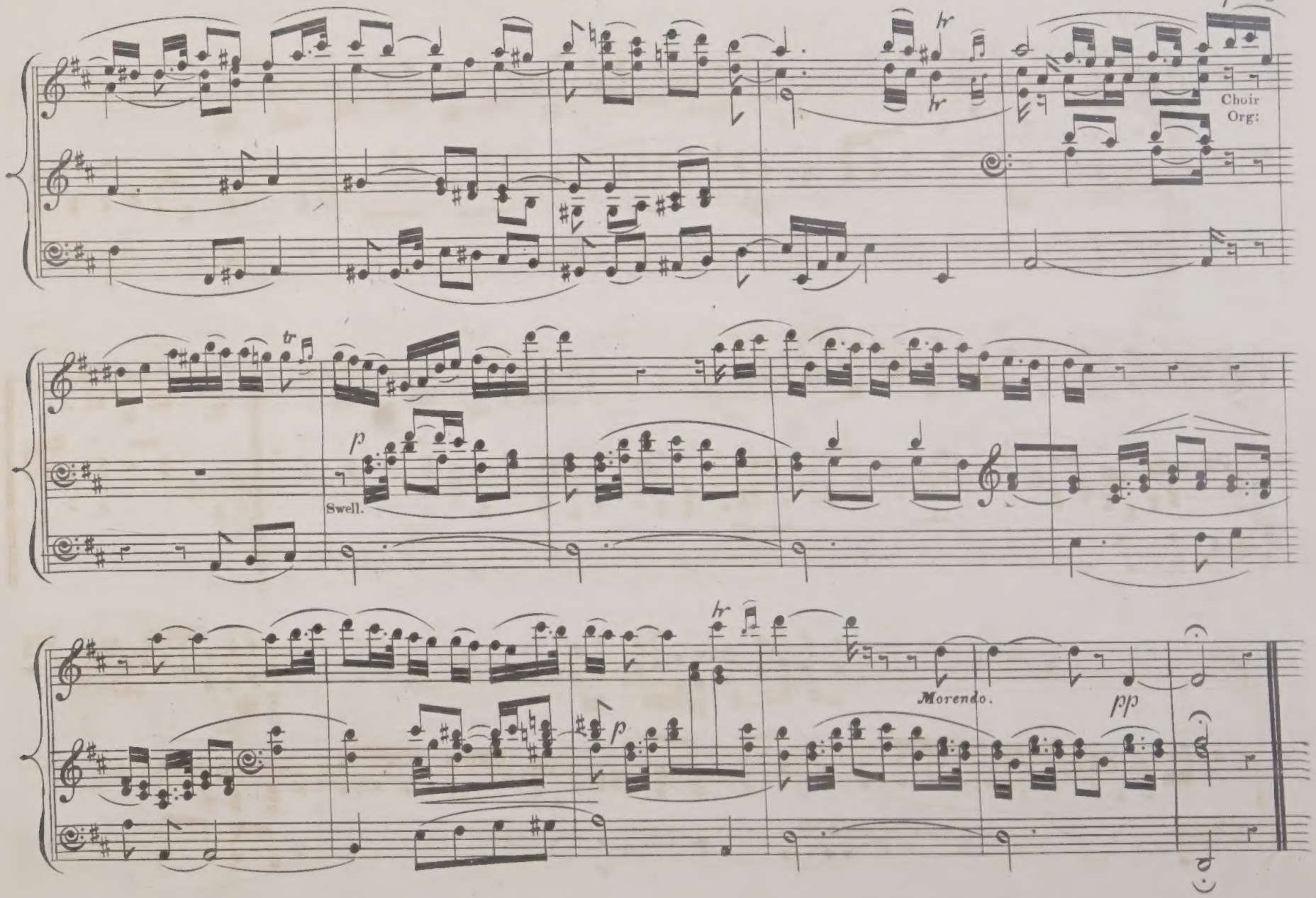
Published by CHAPPELL, 50, New Bond Street.

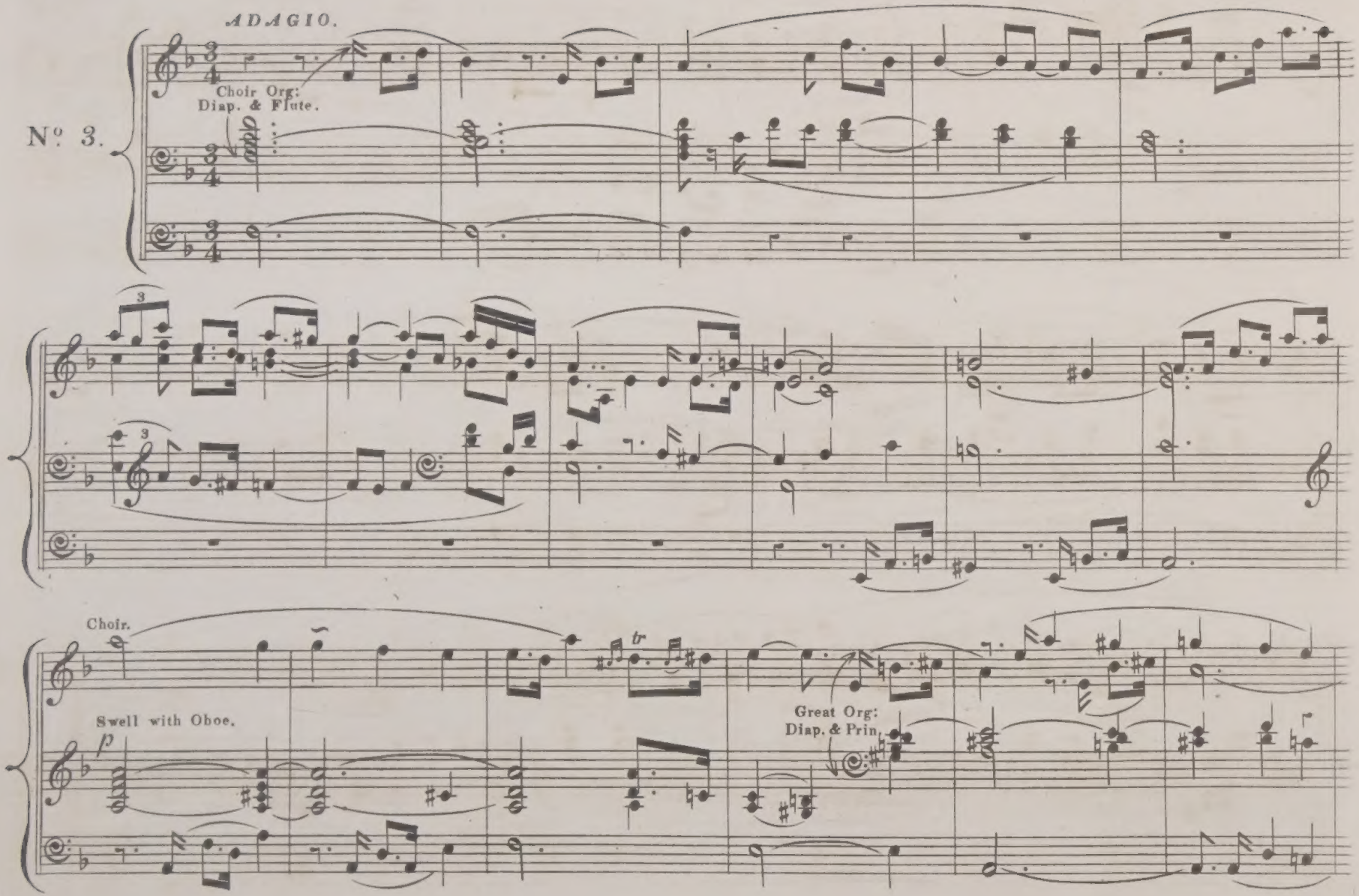

ALLEGRETTO.
Nº 1.
Diapasons
Great Org:
pp
Swell with Oboe.
pp
G!
Org:

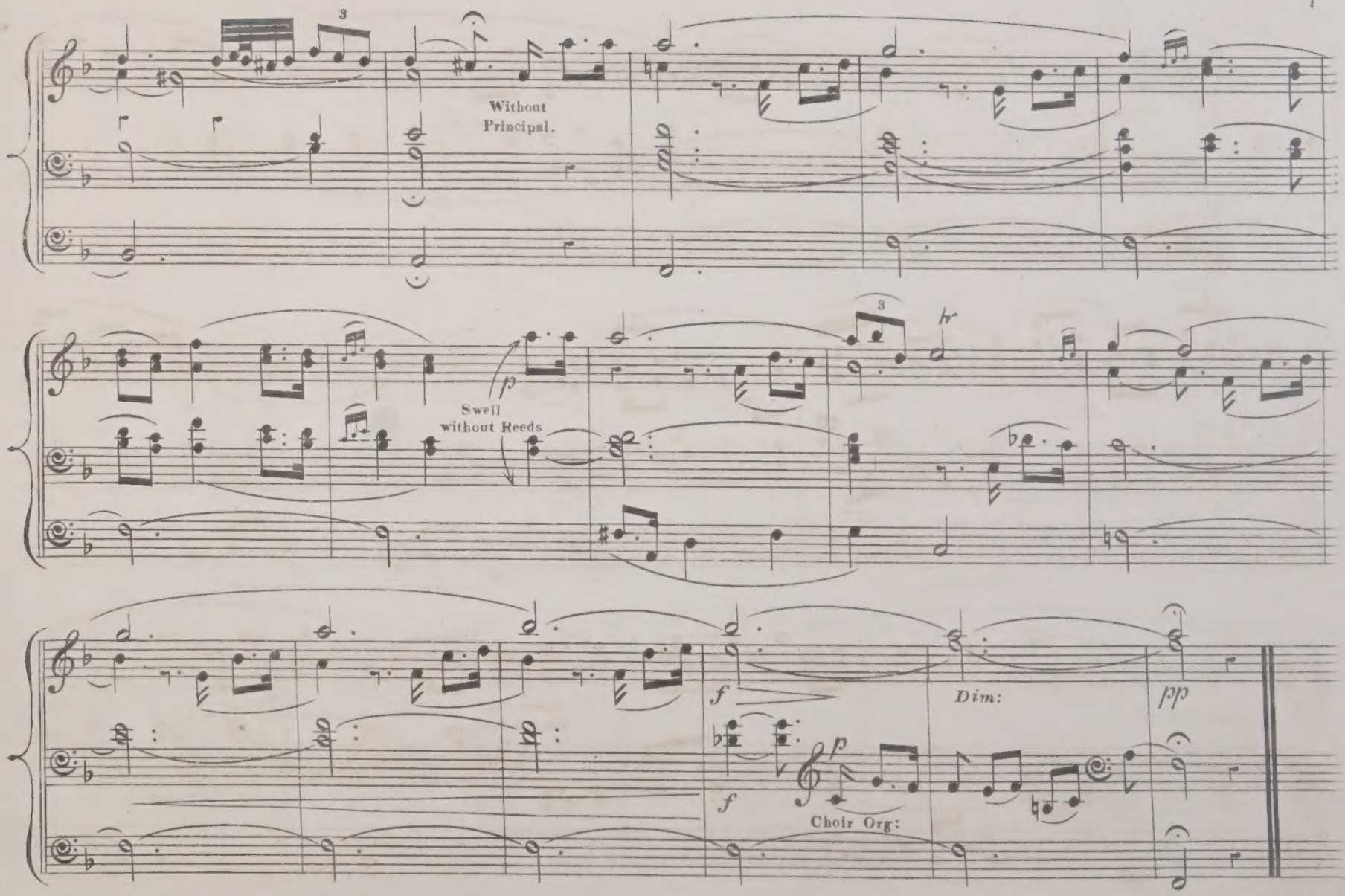

f
tr
tr
tr
tr
tr
Choir Org:
p
p
tr
tr
mf Swell Cornopean.

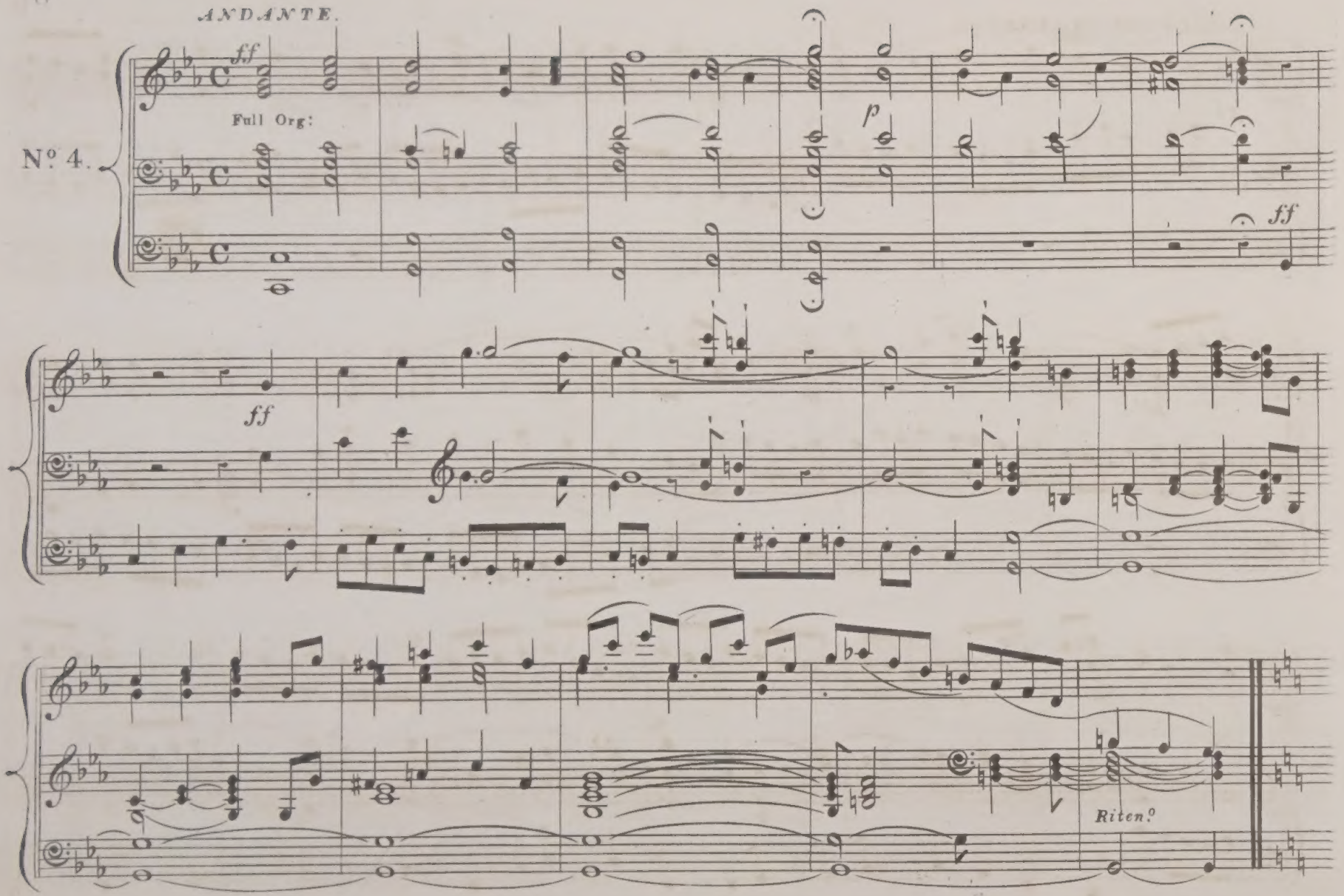

tr
p
f
f
f
p
rall:
In tempo.
Diapasons
Great Org:
Choir Org:
pp
pp
Swell.
morendo.

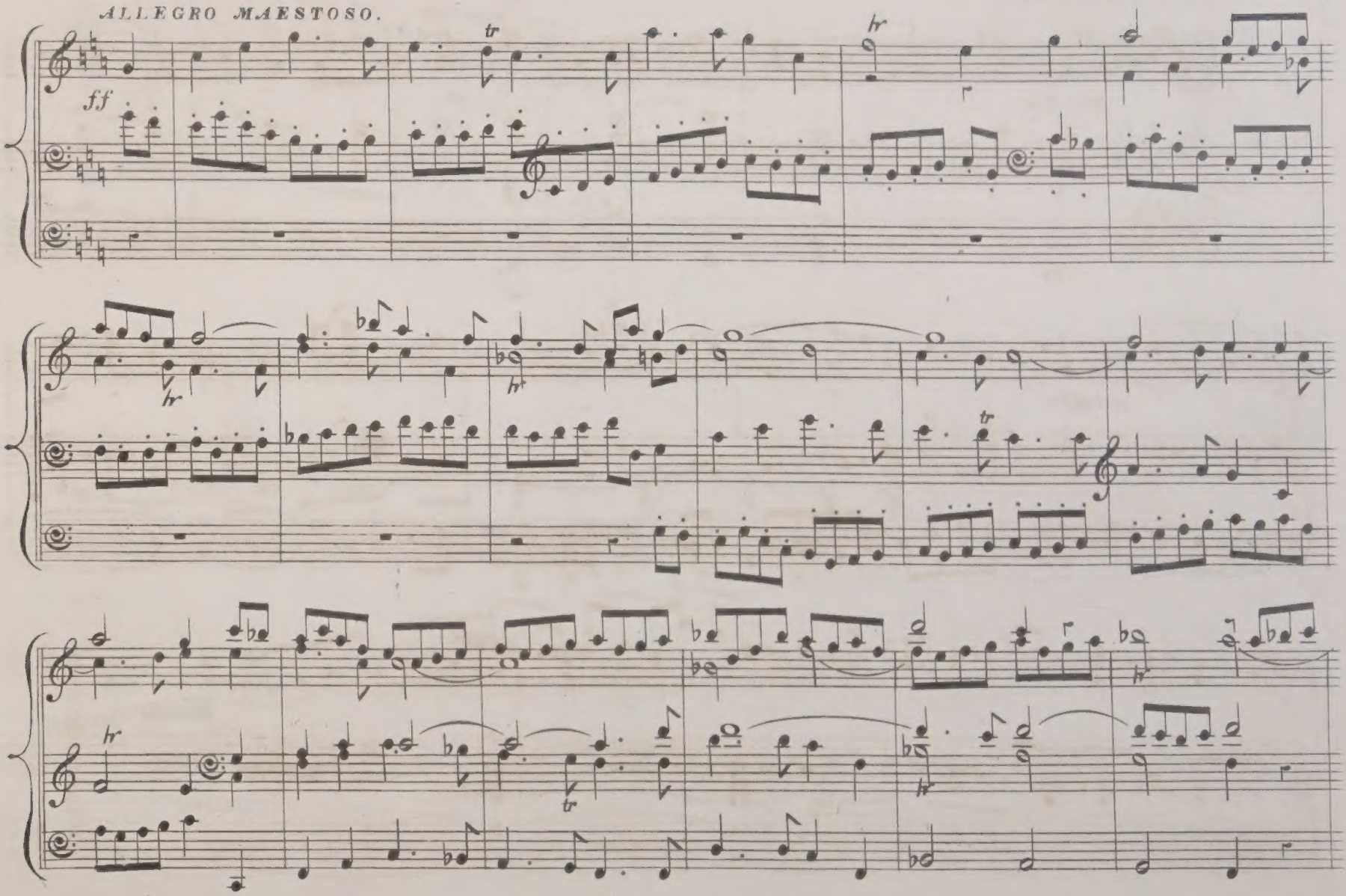

Choir Org:
Diapason
ANDANTE SOSTENUTO.
Nº 2.
2nd time
Swell
with Oboe
p
1st time.
2nd time.
tr
Cresº
Swell
Org:
f
Great Org:
Diap. & Principal
3

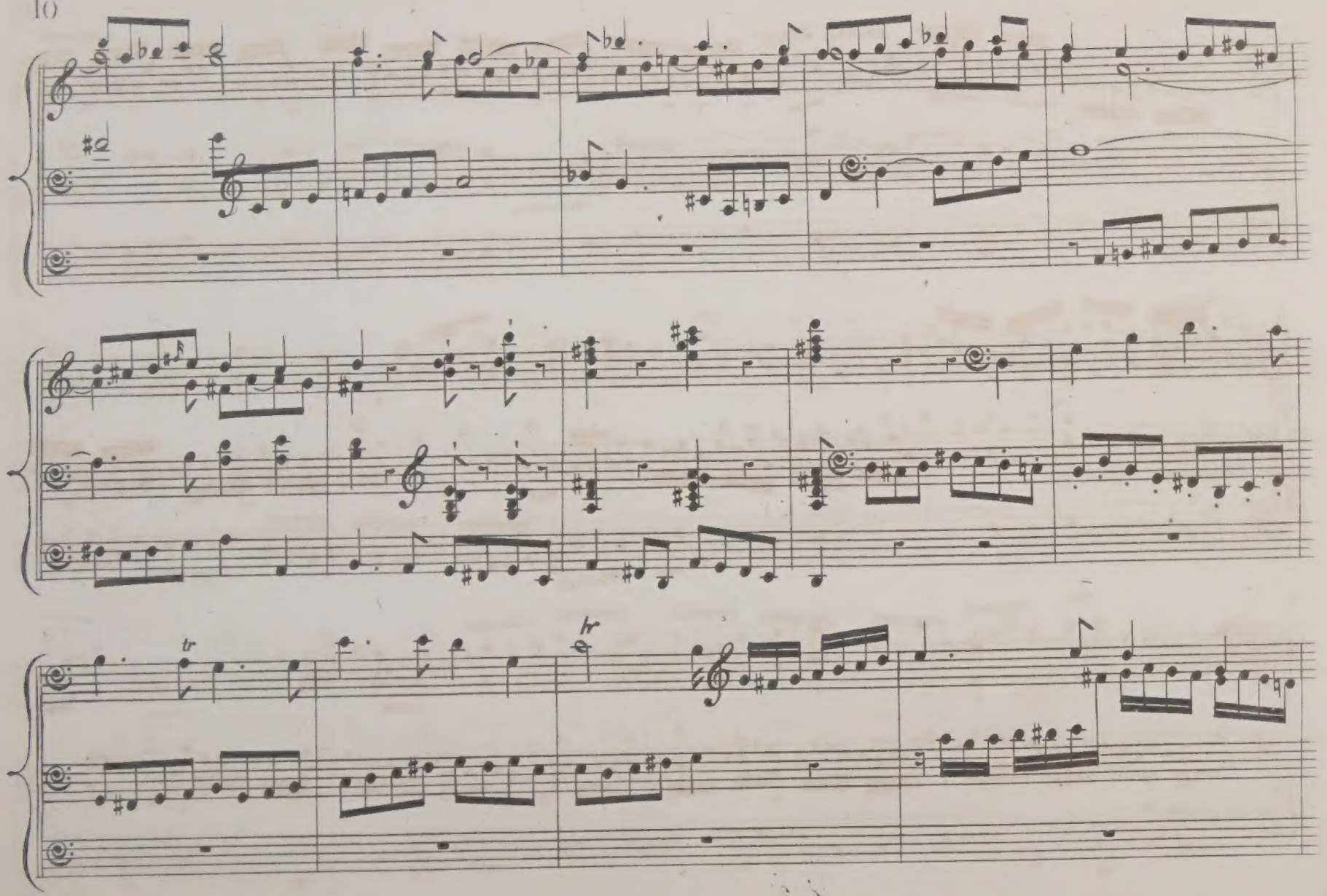

Choir
Org:
Swell.
Morendo.
pp

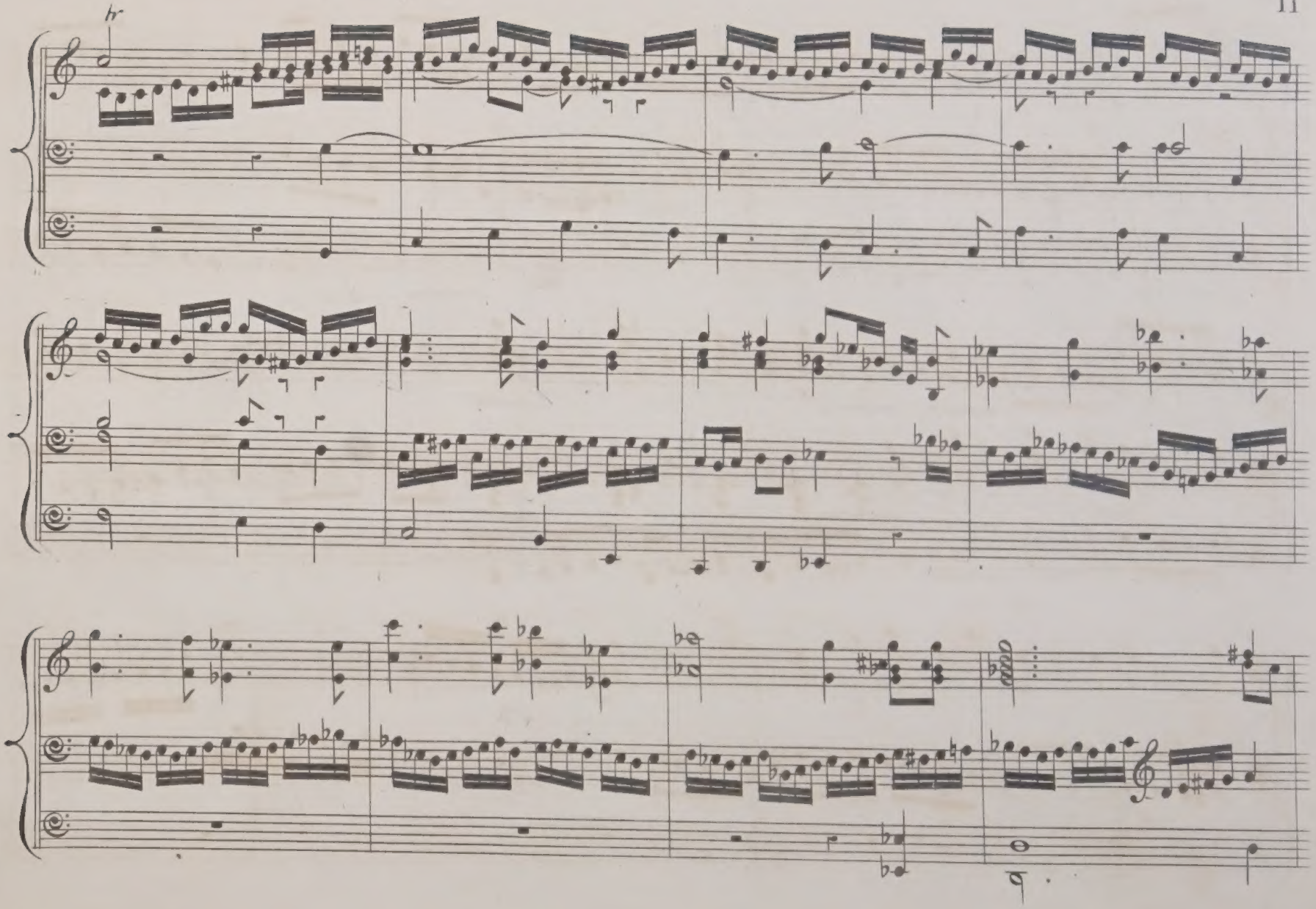

ADAGIO.
Nº 3.
Choir Org:
Diap. & Flute.
Choir.
Swell with Oboe.
Great Org:
Diap. & Prin.


3
Without
Principal.
3
hr
p
Swell
without Reeds
f
Dim:
pp
p
f
Choir Org:


ANDANTE.
ff
Full Org:
No. 4.
p
ff
ff
Riten.o


ALLEGRO MAESTOSO.
ff
tr
hr


tr
tr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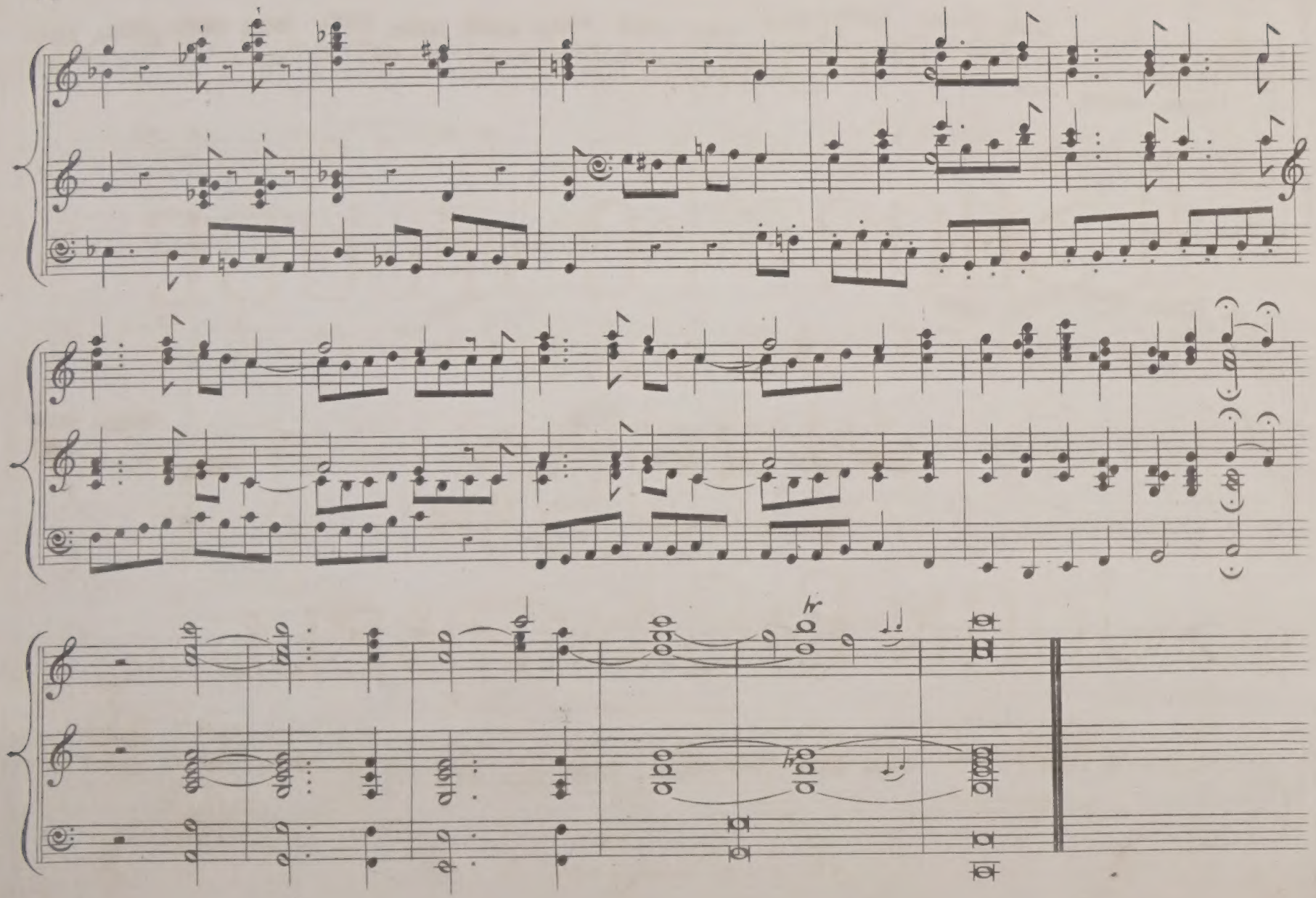

To My Father.

A Short Postlude

FOR THE

Organ

BY

John E. Campbell.

Organist of Hollinwood Parish Church.

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Price 1/6 nett.

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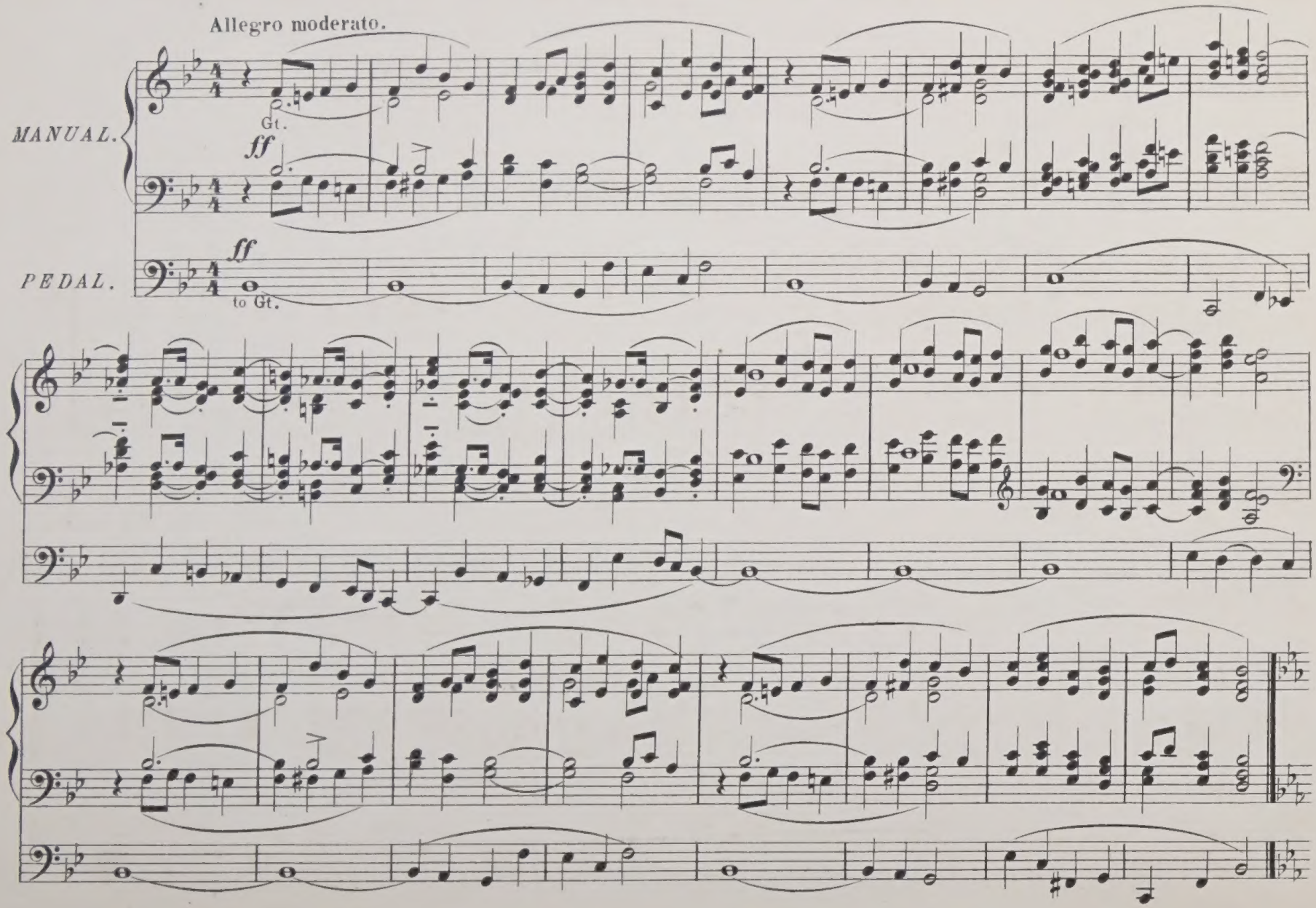
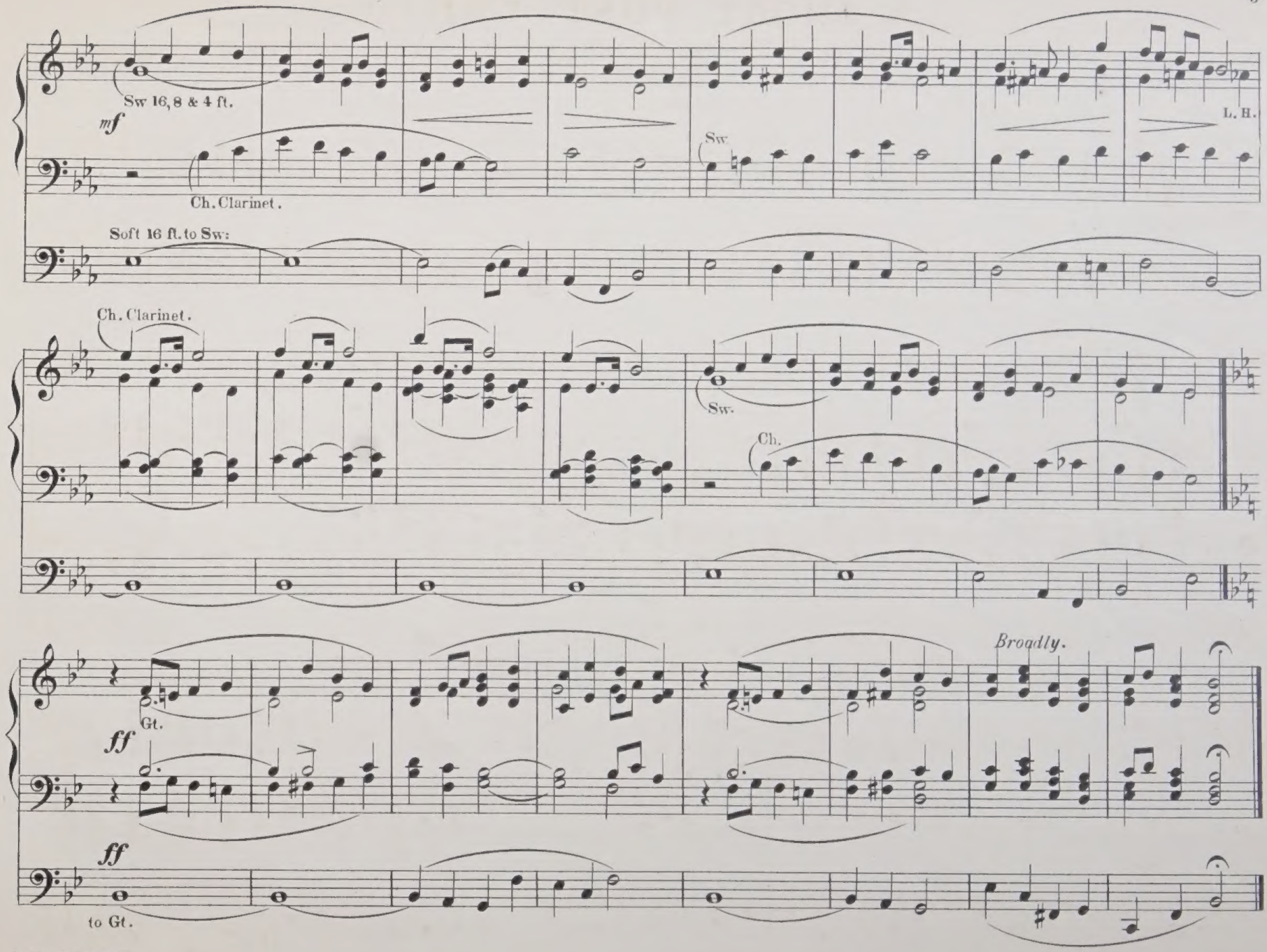
A SHORT POSTLUDE.

JOHN E. CAMPBELL.





A Short Postlude.

TOCCATA & FUGUE,

(IN G. MINOR.)

Composed by

J. E. EBERLIN.

Arranged for the Organ, by

H. S. OAKELEY.

Ent. Sta. Hall.

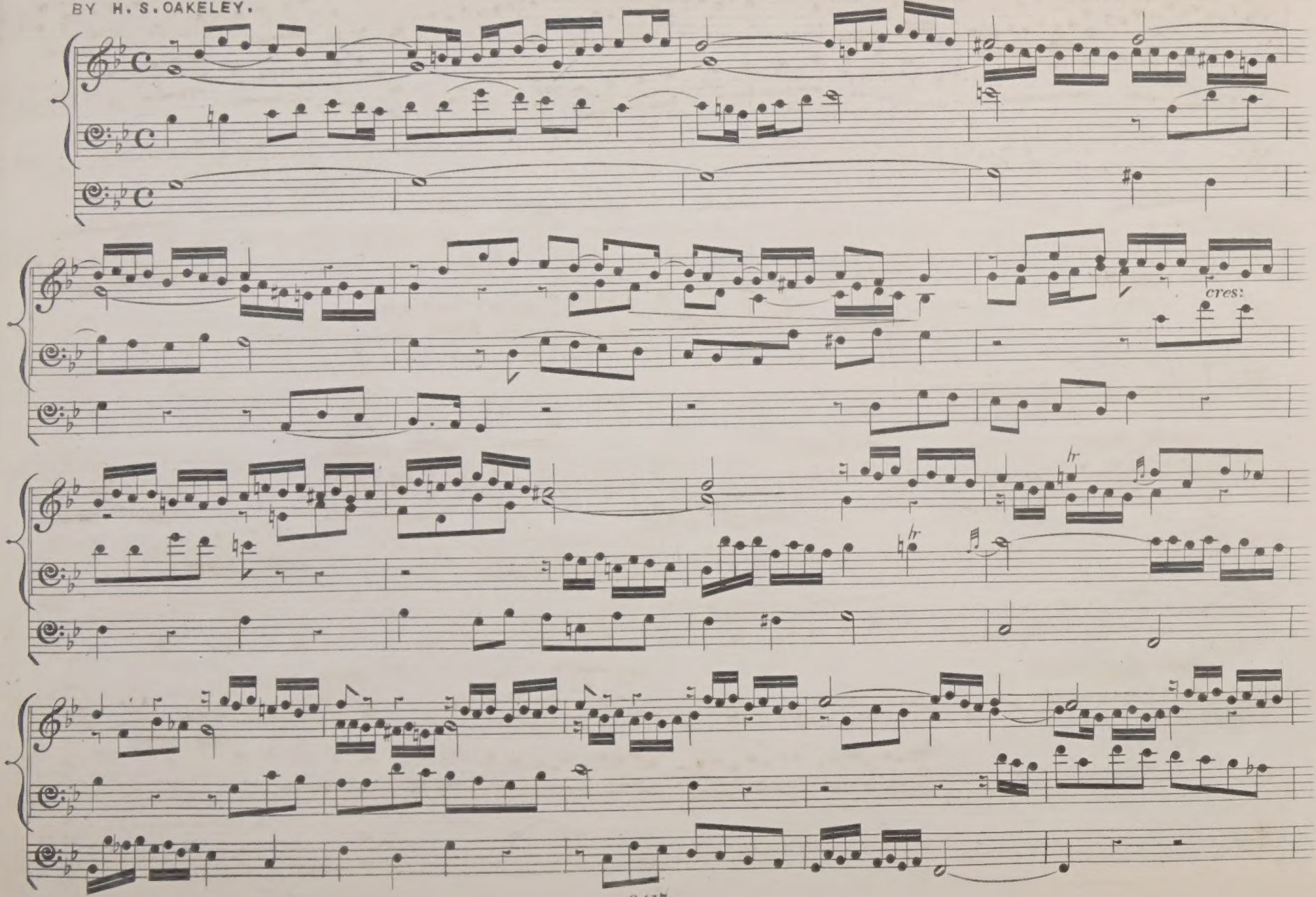
Reduced Price 1/-

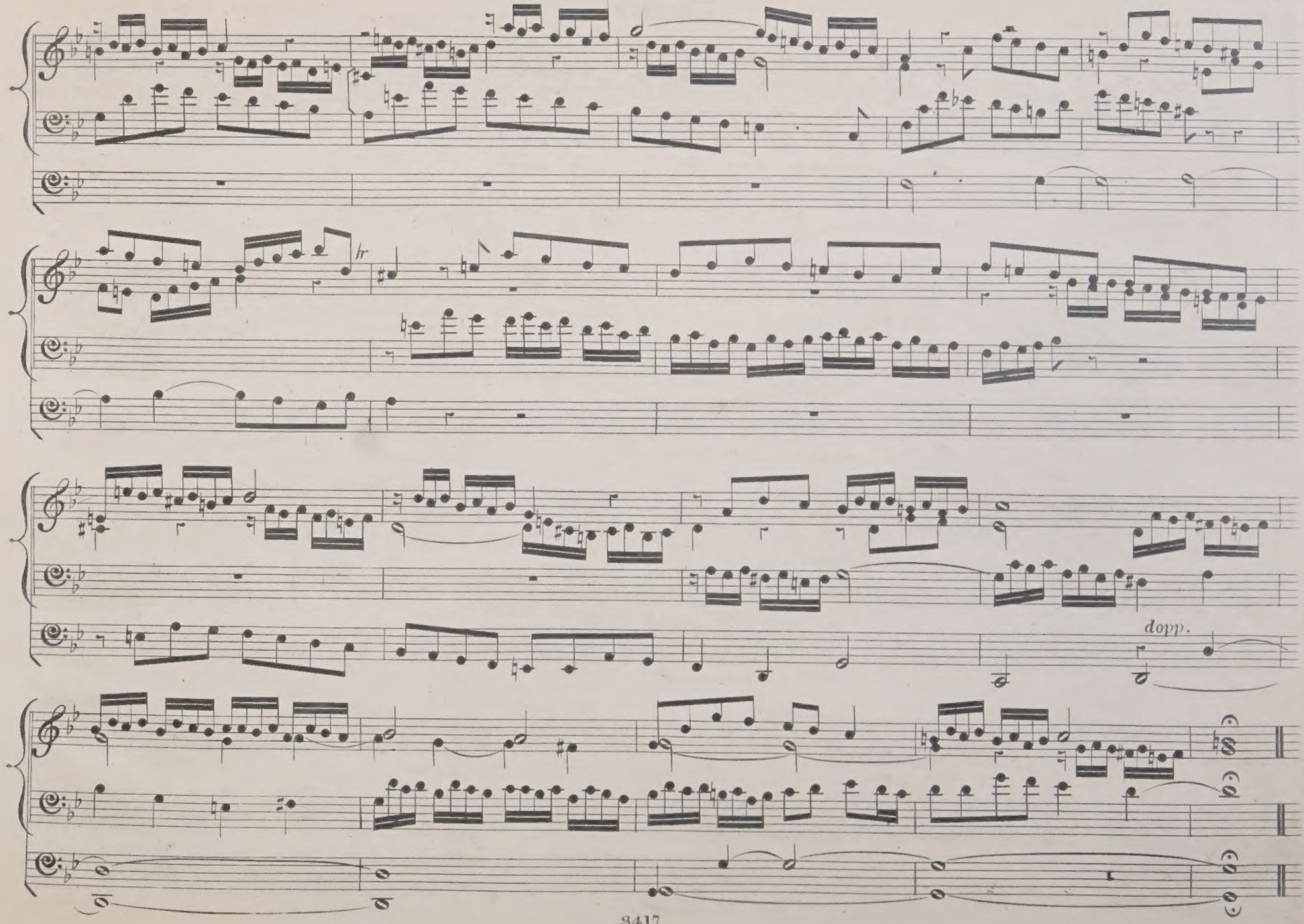
London Sacred Music Warehouse.
NOVELLO & Co
Music Sellers / by Appointment / to Her Majesty.
69, Dean Street, Soho, & 35, Poultry.

ARRANGED FOR ORGAN
BY H. S. OAKELEY.

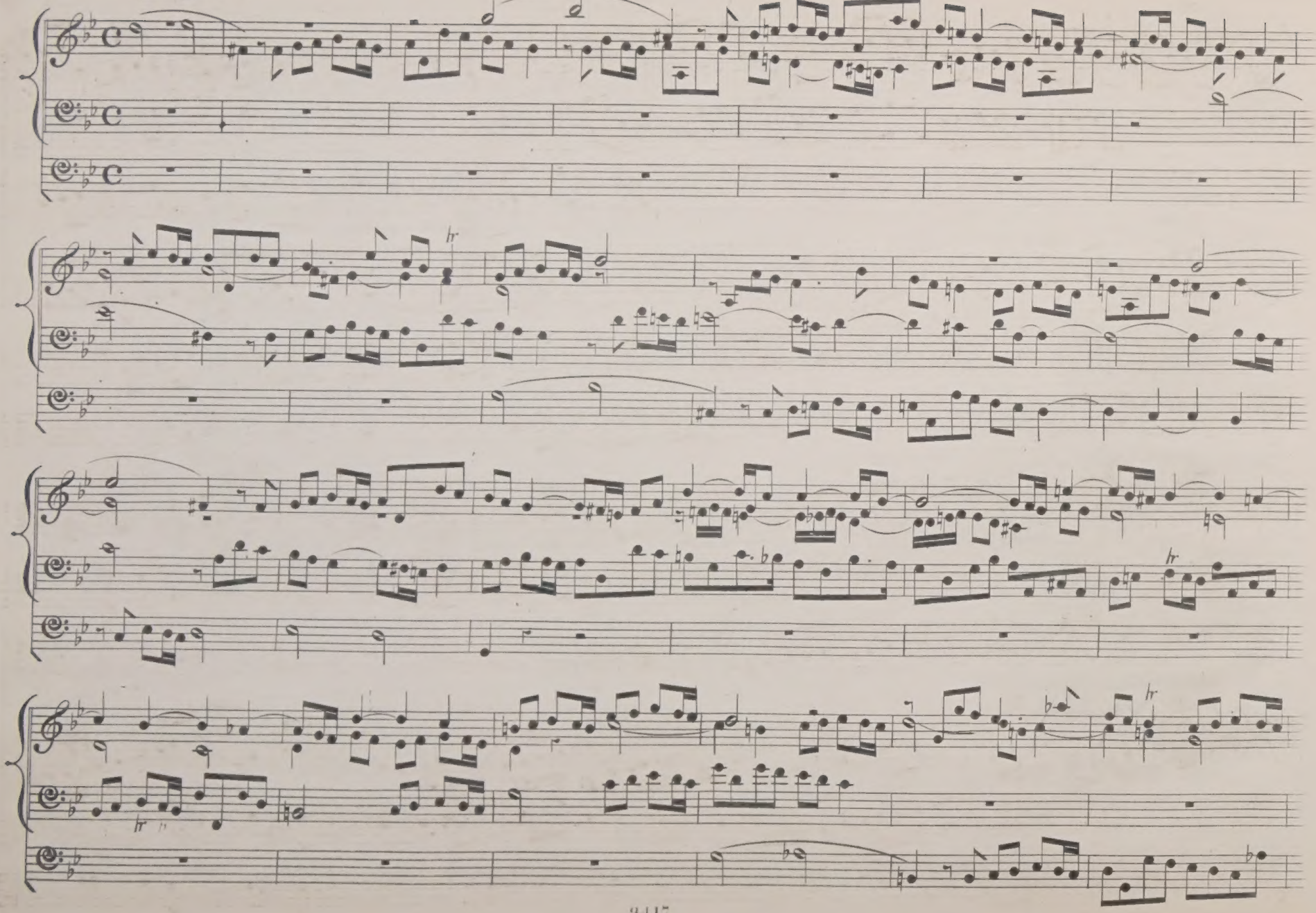
Toccata.

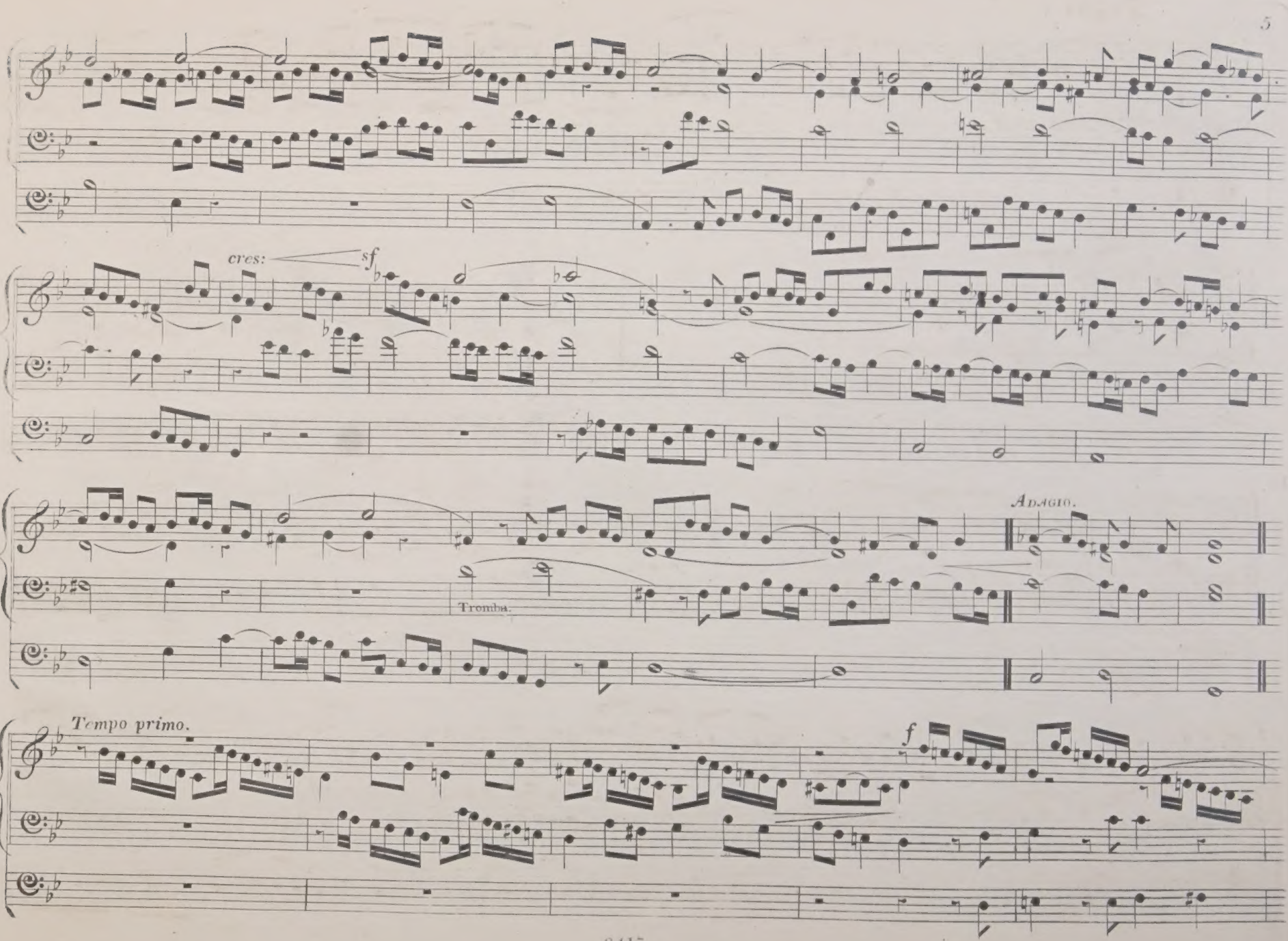
JOH. ERNST EBERLIN.
1716 – 1776.

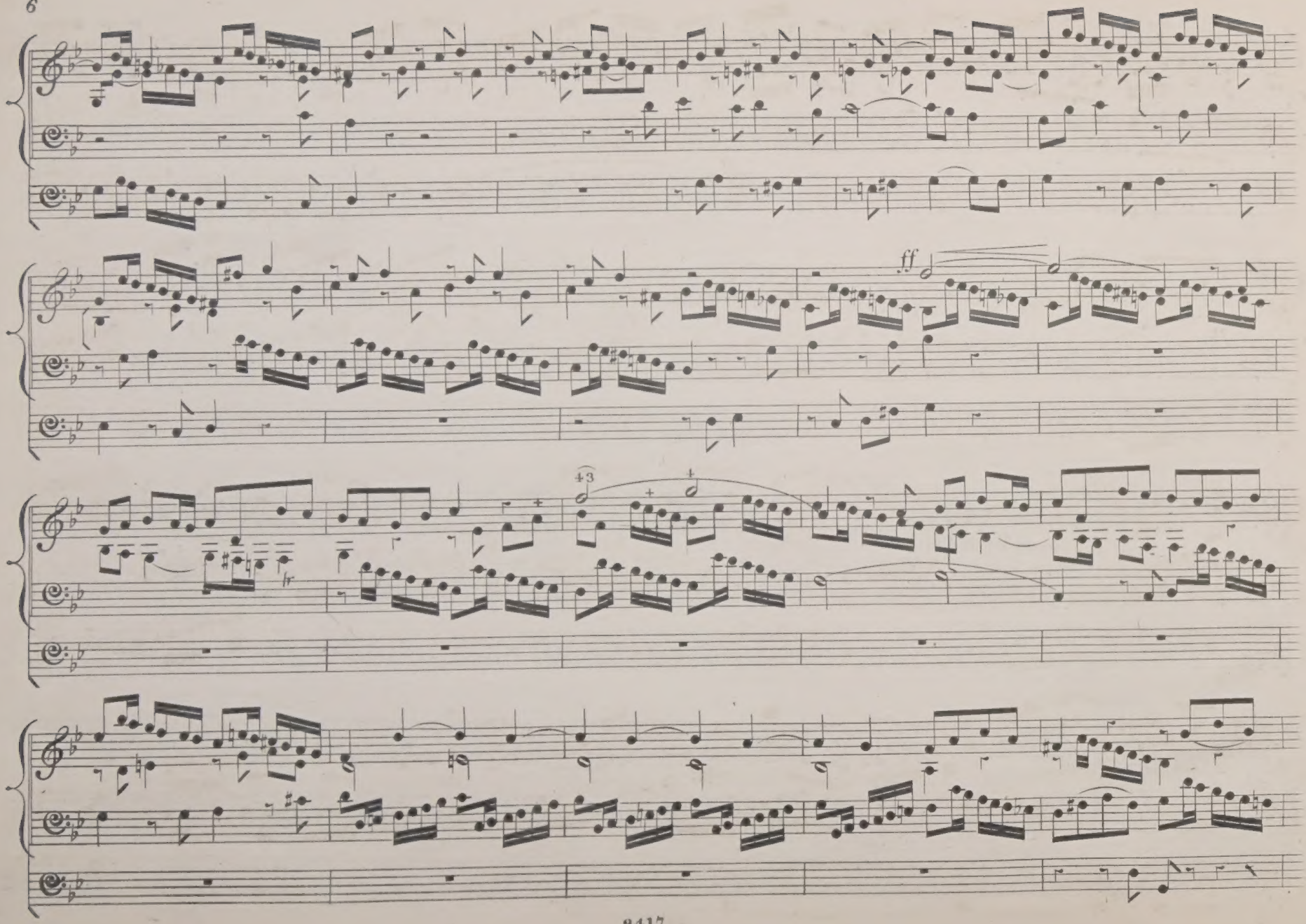


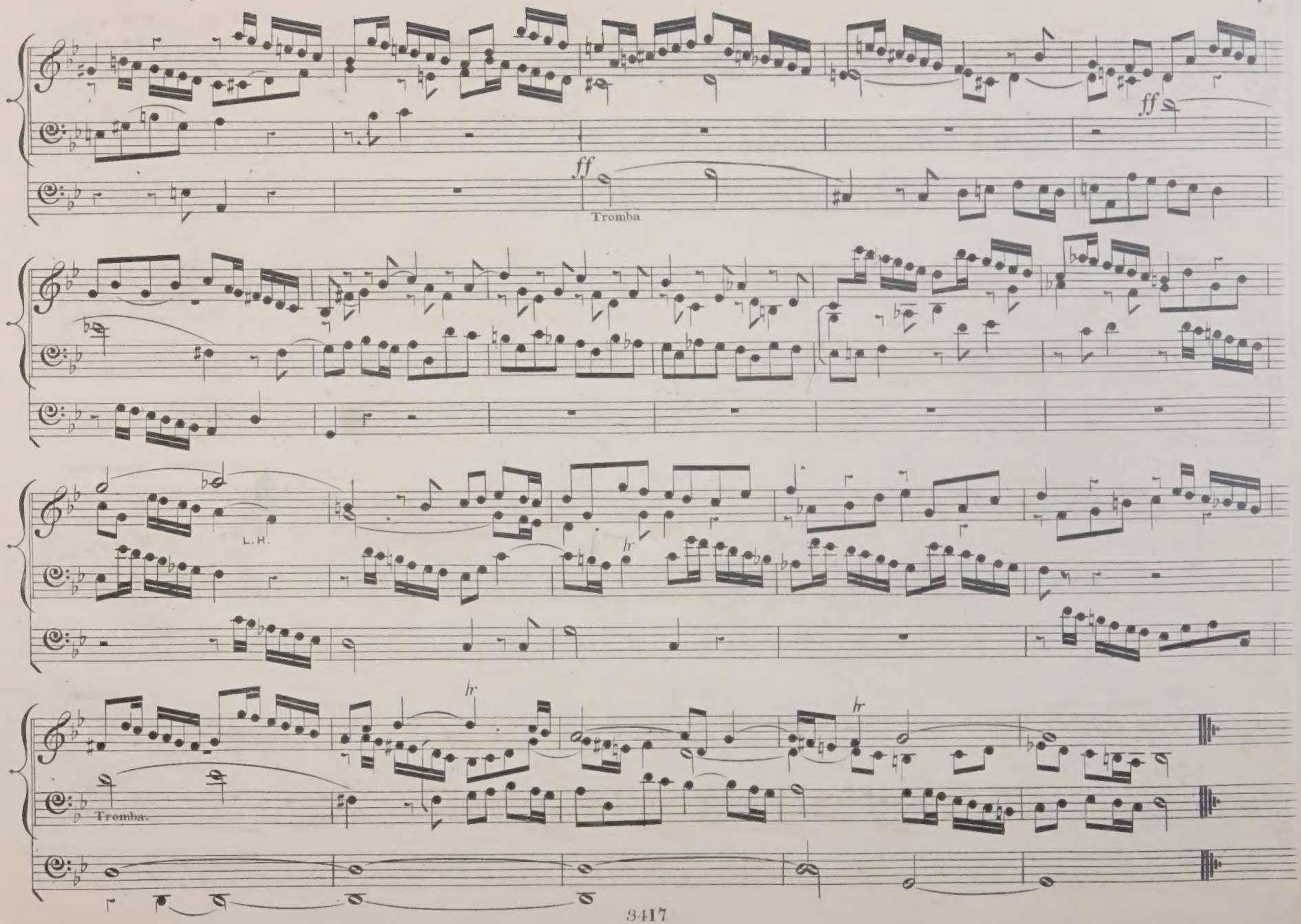

hr
dopp.

Fugue.




cres:
sf
Adagio.
Tromba.
Tempo primo.
f


ff
43


ff
Tromba
ff
L.H.
hr
hr
hr
p Tromba.

EVENING AT BETHLEHEM

REVERIE

Composed for the

ORGAN

BY

J. T. FIELD.

Ent: Sta: Hall.

Price 1/-

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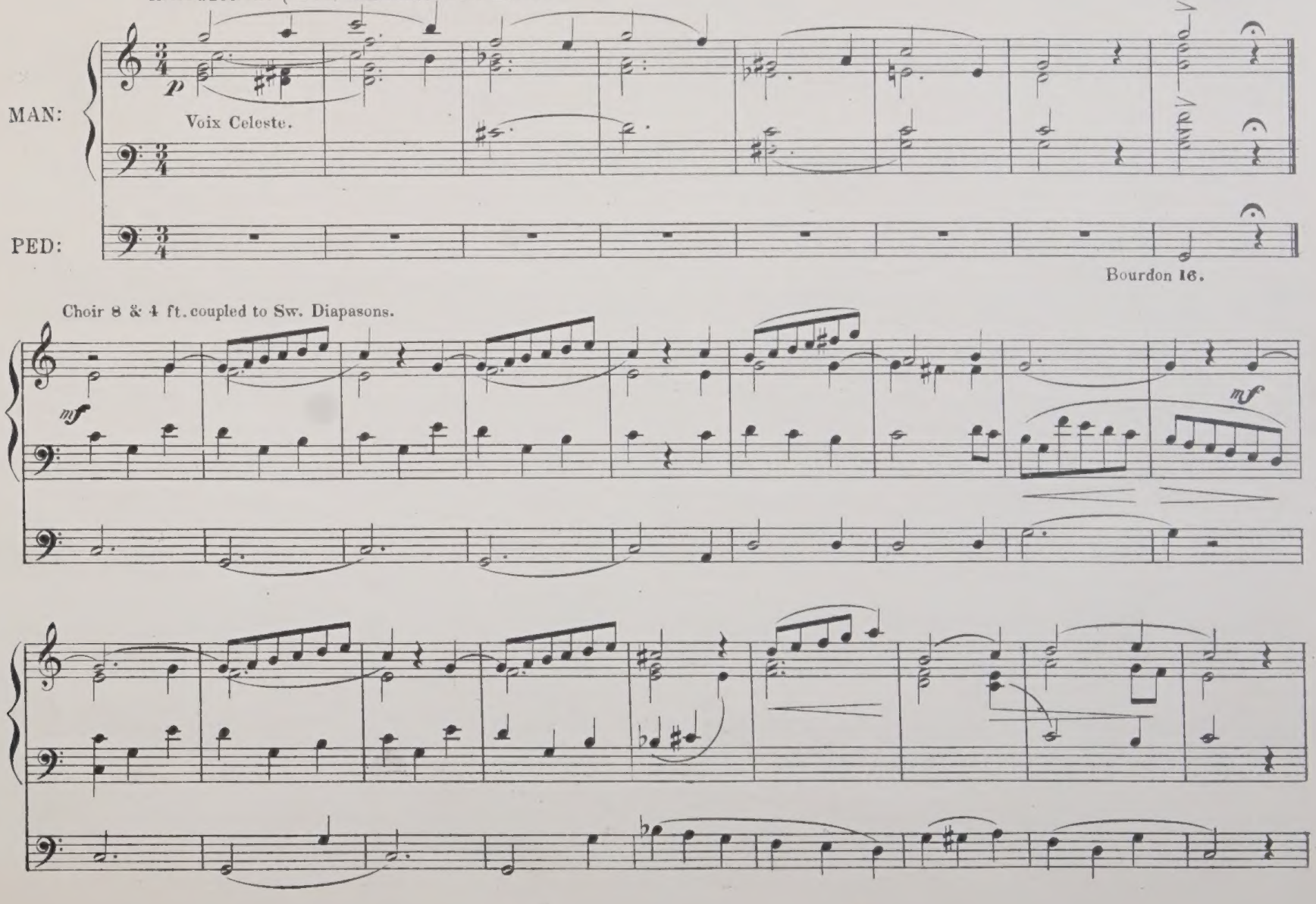
97

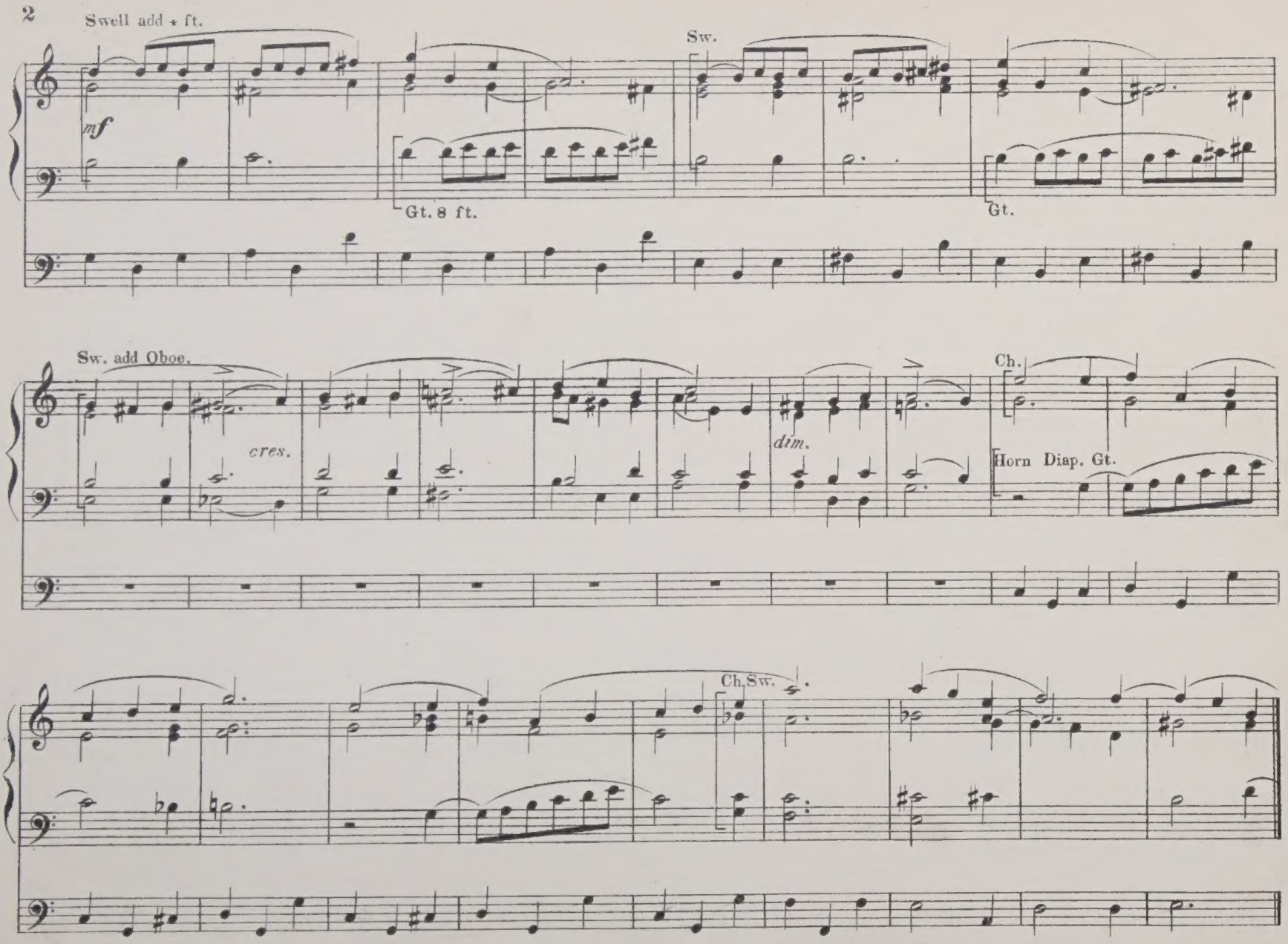
"EVENING AT BETHLEHEM"

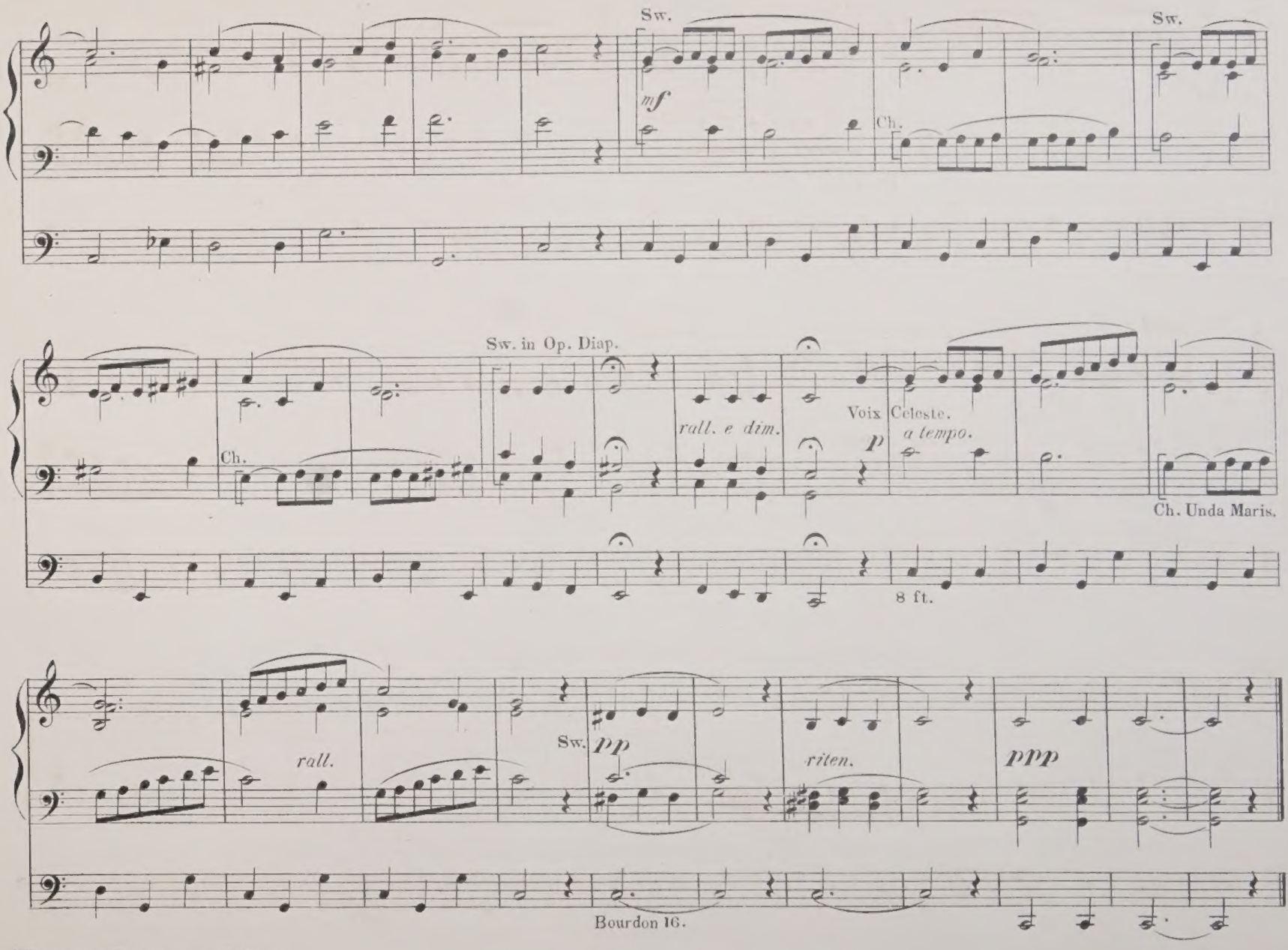
REVERIE.

Introduction. (♩= 96) Andante con moto.

J. T. FIELD.




Swell add 4 ft.
mf
Gt. 8 ft.
Sw.
Gt.
Sw. add Oboe.
cres.
dim.
Ch.
Horn Diap. Gt.
Ch. Sw.


Sw.
mf
Ch.
Sw.
Sw. in Op. Diap.
Ch.
rall. e dim.
Voix Celeste.
p
a tempo.
Ch. Unda Maris.
8 ft.
rall.
Sw.
pp
riten.
ppp
Bourdon 16.

FOUR MORCEAUX

FROM "BALLET" MUSIC
IN
GLUCK'S OPERA

ORPHEUS,

LENTO, ANDANTE, GRAZIOSO, & GAVOTTE,

ARRANGED FOR

The Organ,

BY

HERBERT S. OAKELEY.

ENT. STA. HALL.

PRICE 4/=

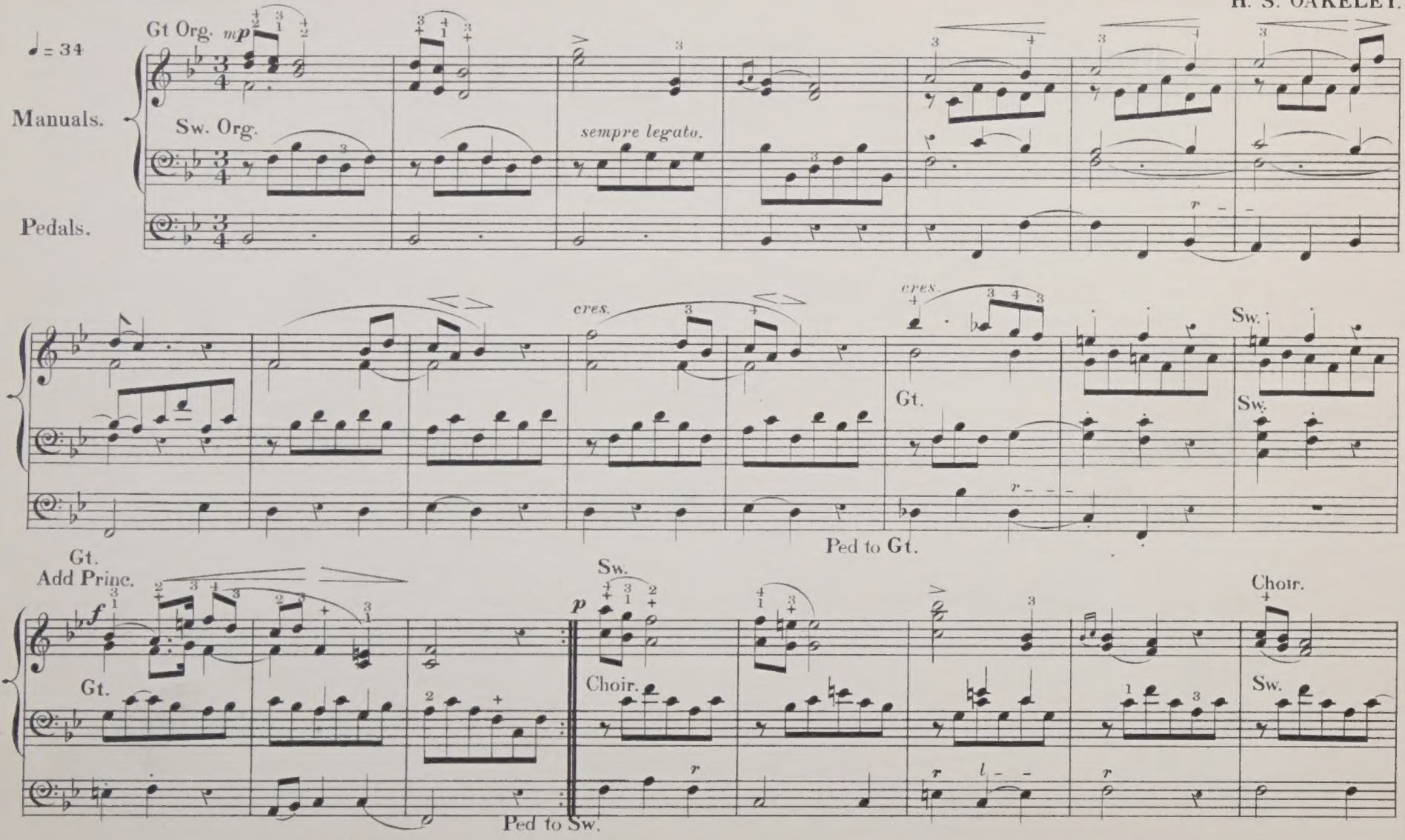
FORSYTH BROTHERS,
272a Regent Circus, Oxford Street, London
AND
Cross Street and South King Street, Manchester.

Nº I. (FROM ACT II OF GLUCK'S "ORPHEUS.")

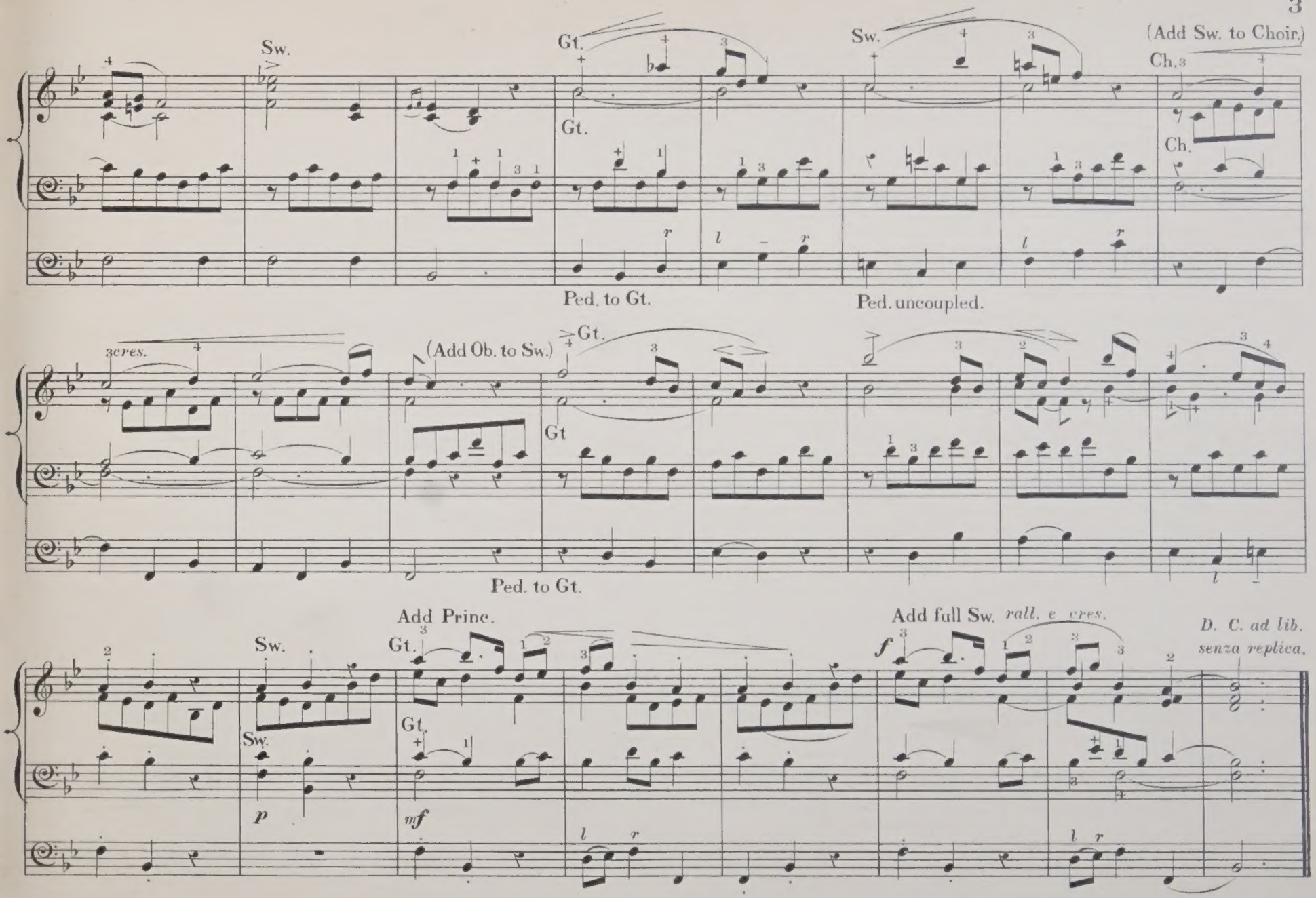
* Great Organ — Diapasons, coupd to Swell.
Swell do — Diapasons and one 4 Feet.
Choir do — Dulciana and Flute.
Pedal do — One 16 Feet, coupd to Sw.

LENTO.

Arranged by
H. S. OAKELEY.



*THIS REGISTERING WILL INDICATE A CHOICE OF STOPS SUITABLE TO THE ORGAN AT THE PLAYER'S COMMAND.

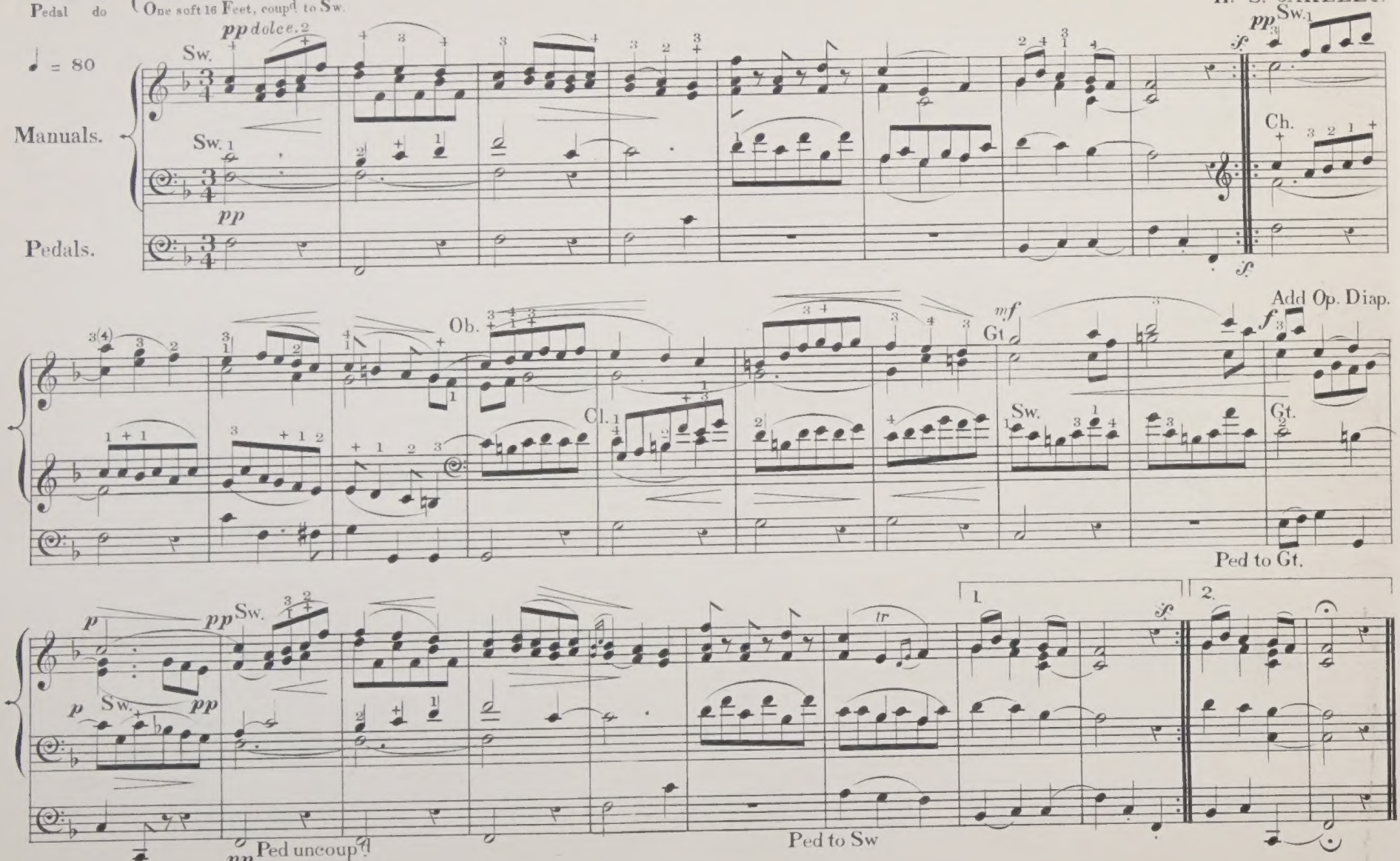

Sw.
Gt.
Gt.
Sw.
(Add Sw. to Choir.)
Ch.
Ch.
Ped. to Gt.
Ped. uncoupled.
3cres.
(Add Ob. to Sw.)
Gt.
Gt
Ped. to Gt.
Add Princ.
Sw.
Gt.
Sw.
Gt.
Add full Sw.
rall. e cres.
D. C. ad lib.
senza replica.
p
mf
f

No II. (FROM ACT II OF GLUCK'S "ORPHEUS.")

ANDANTE ("VON SELIGEN GEISTERN.")

Arranged by
H. S. OAKELEY.

Great Organ — Stopped Diapason, coupd to Sw.
Swell do — One soft 8 Feet and Voix Celeste.
Choir do — Dulciana.
Pedal do — One soft 16 Feet, coupd to Sw.



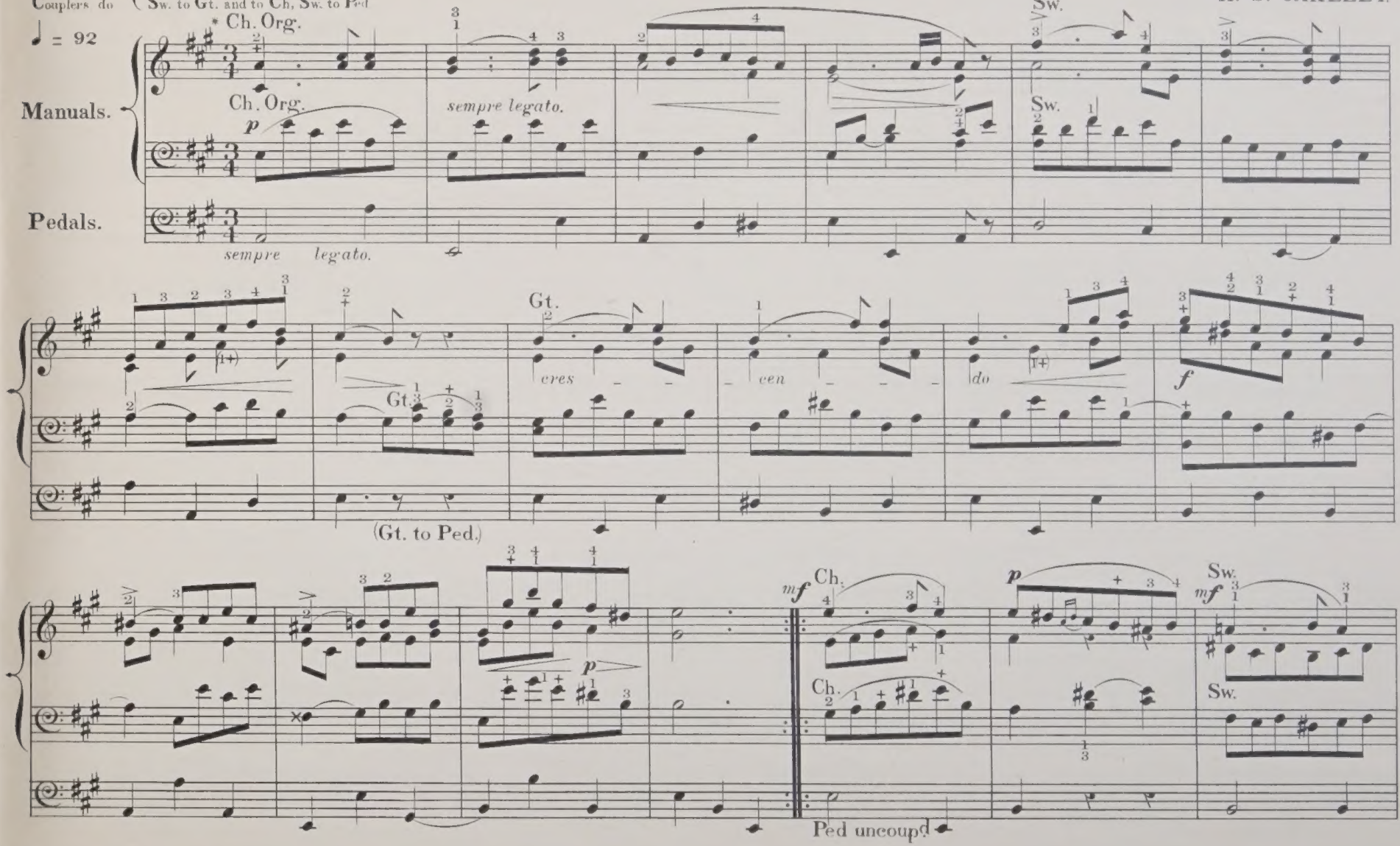
Nº III. (FROM ACT III OF GLUCK'S "ORPHEUS.")

GRAZIOSO.

Arranged by
H. S. OAKELEY.

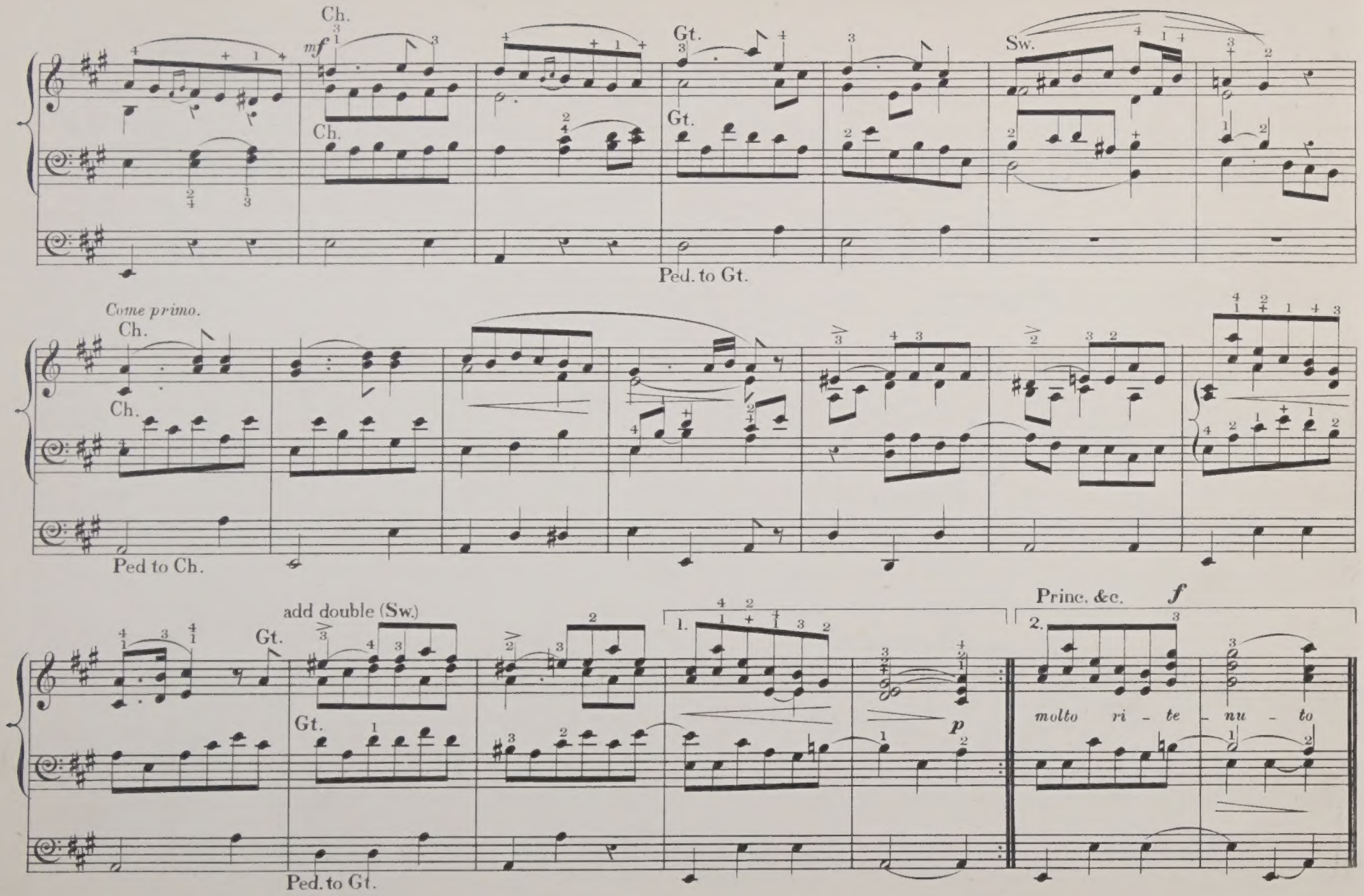
Great Organ — Diapasons.
Swell do — Diapasons and one 4 Feet.
Choir do — Stopped Diap. Dulciana, and Flute.
Pedal do — Bourdon.
Couplers do — Sw. to Gt. and to Ch, Sw. to Ped

♩ = 92



† MORCEAUX CLUCK'S ORPHEUS, ARRANGED BY H. S. OAKELEY.

*IF SW. COUPLER TO CH. IS NOT AVAILABLE, COMMENCE RIGHT HAND ON SW.


Ch.
mf
Ch.
Gt.
Gt.
Sw.
Ped. to Gt.
Come primo.
Ch.
Ch.
Ped to Ch.
add double (Sw.)
Gt.
Gt.
1.
2.
Princ. &c.
f
p
molto ri - te - nu - to
Ped. to Gt.

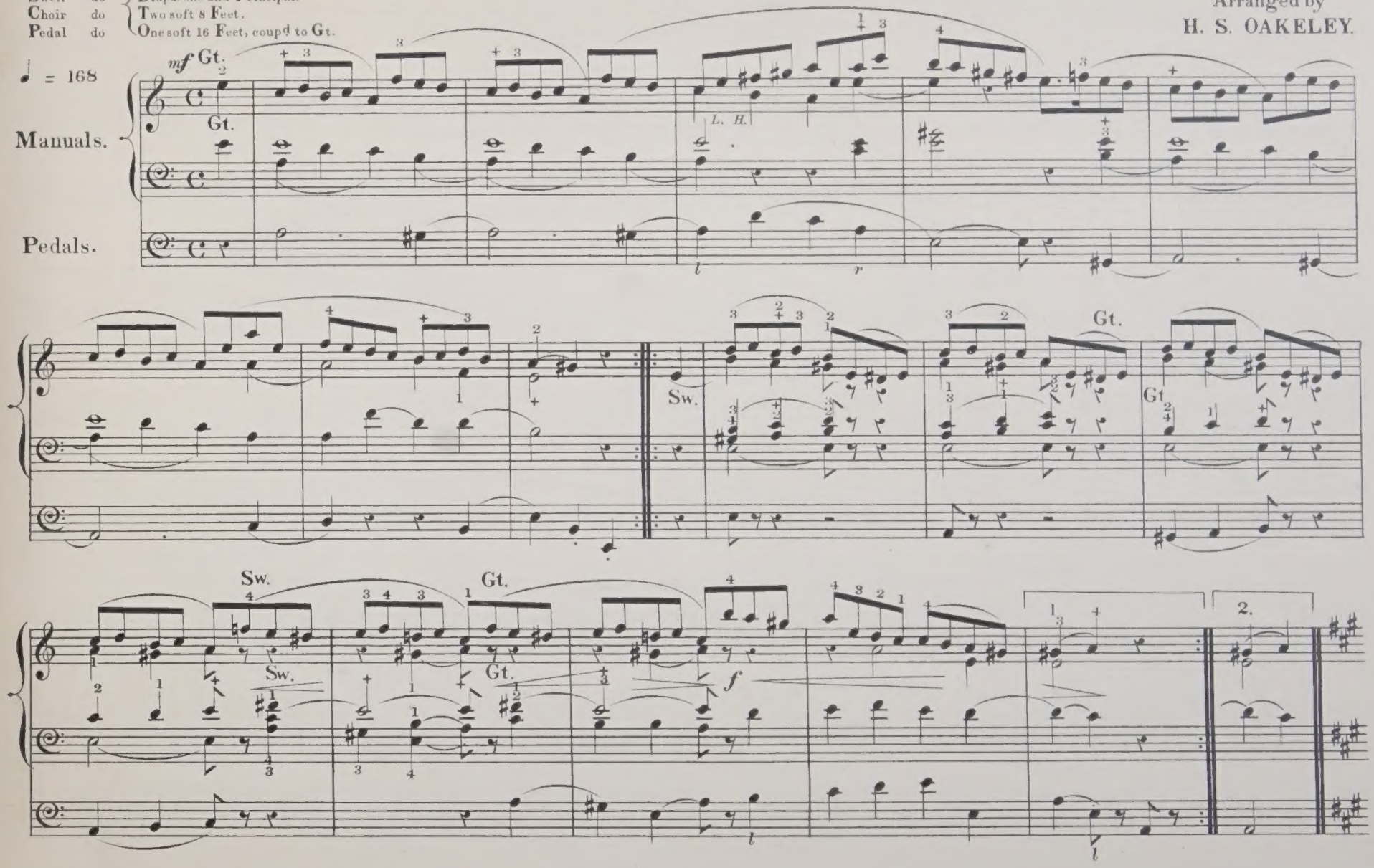
Nº IV. (FROM ACT III OF GLUCK'S "ORPHEUS.")

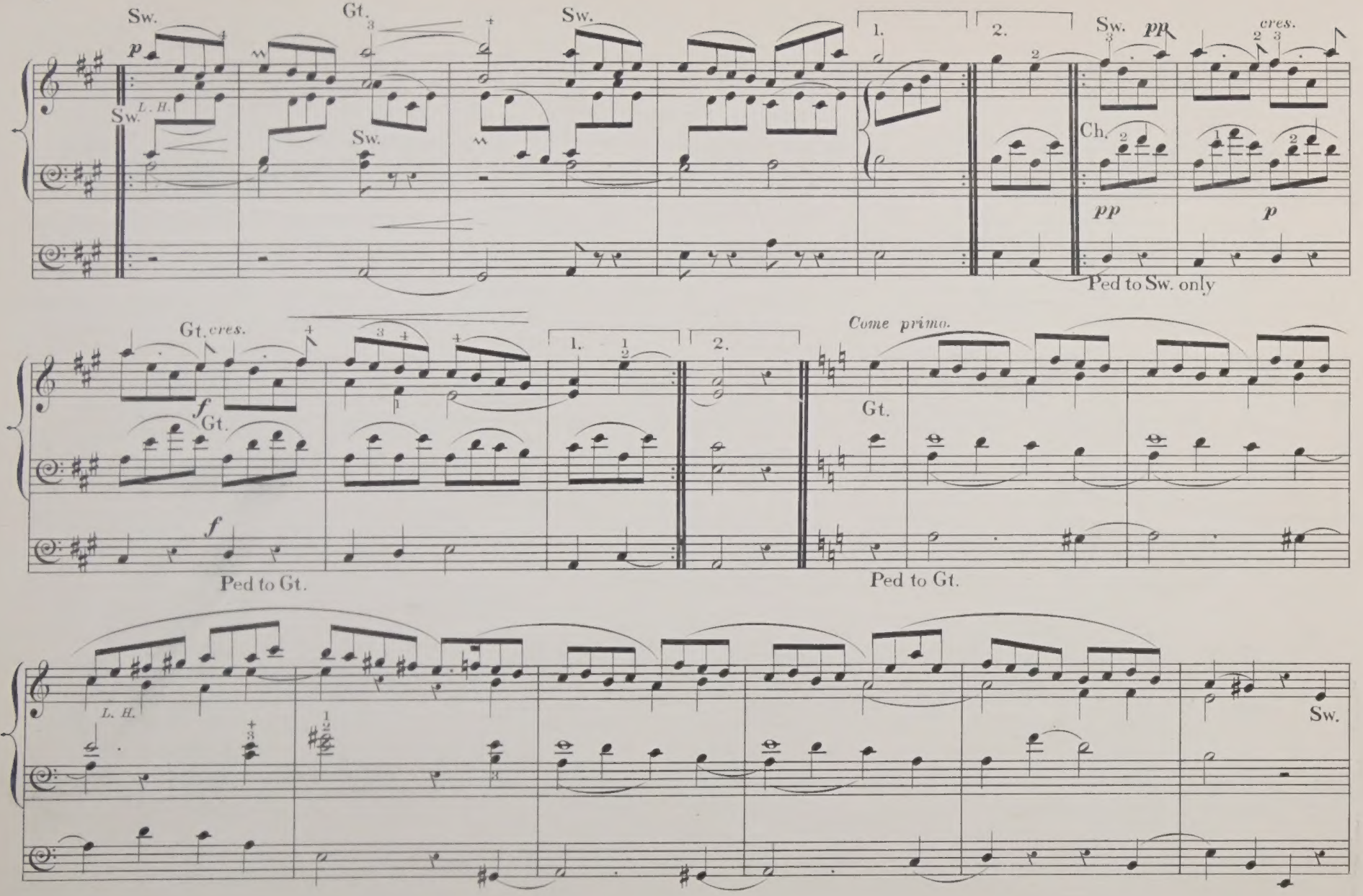
GAVOTTE.

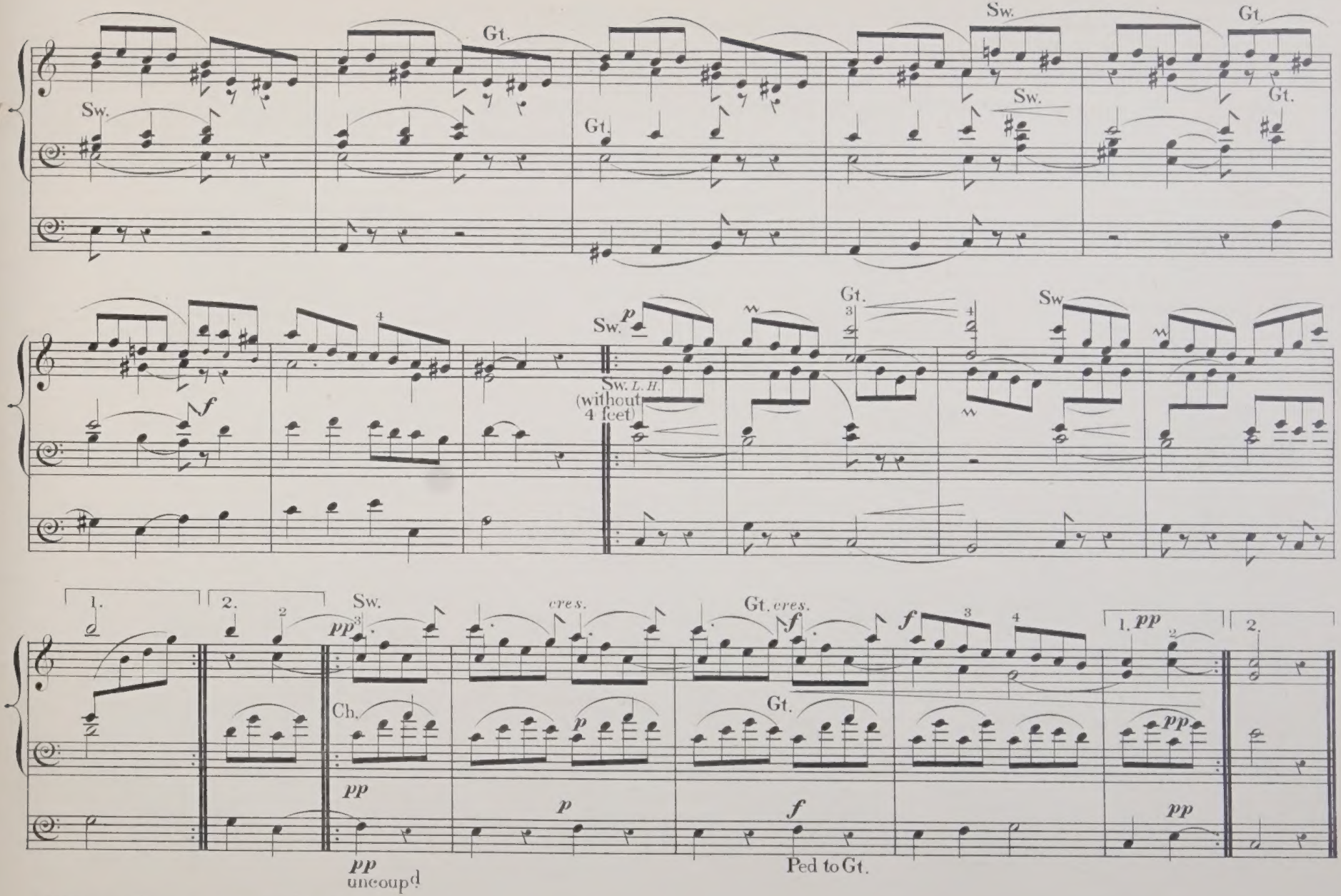
Arranged by
H. S. OAKELEY.

Great Organ { Diapasons, coupd to Swell.
Swell do { Diapasons and Principal.
Choir do { Two soft 8 Feet.
Pedal do { One soft 16 Feet, coupd to Gt.

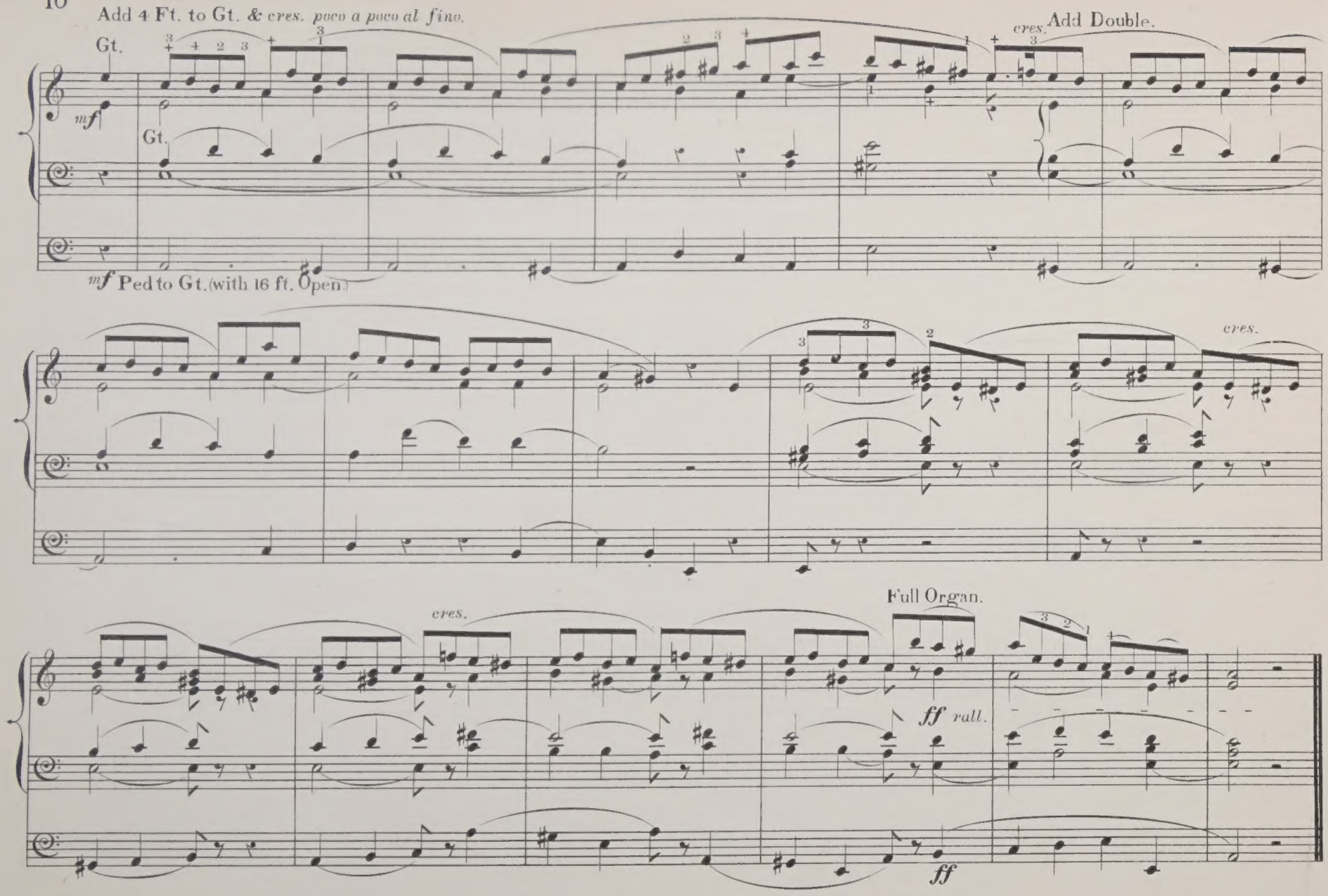
♩ = 168




Sw.
Gt.
Sw.
1.
2.
Sw.
pp
cres.
L. H.
Sw.
Sw.
Ch.
pp
p
Ped to Sw. only
Gt.
cres.
f
Gt.
1.
2.
Come primo.
Gt.
f
Ped to Gt.
Ped to Gt.
L. H.
Sw.



1 MORCEAUX CLUCK'S ORPHEUS. ARRANGED BY H. S. OAKELEY.


Add 4 Ft. to Gt. & cres. poco a poco al fine.
Gt.
mf
Gt.
cres.
Add Double.
mf Ped to Gt. (with 16 ft. Open.)
cres.
cres.
Full Organ.
ff rall.
ff

MENUETTO GRAZIOSO,

FROM

IPHIGENIA IN AULIS,

BY

GLUCK,

Arranged for the

ORGAN,

BY

HERBERT S. OAKELEY.

ENT. STA. HALL.

PRICE 3/-

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30

MENUETTO GRAZIOSO.

BY GLUCK.

Arranged, from the Score, for Organ, by
H. S. OAKELEY.

*Great Organ — Diapasons, Coup^{d} to Swell.
Swell do — Diapasons and Principal.
Choir do — Dulciana, Stopped Diap. and Flute.
Pedal do — One 16 Feet, coup^{d} to Sw.

Allegretto Moderato

(M. M. ♩ = 84)

Gt. Sw. Gt. Sw. Gt. Sw. Gt. Sw. Gt.

sempre legato.

Sw.(or Ch.) Gt.

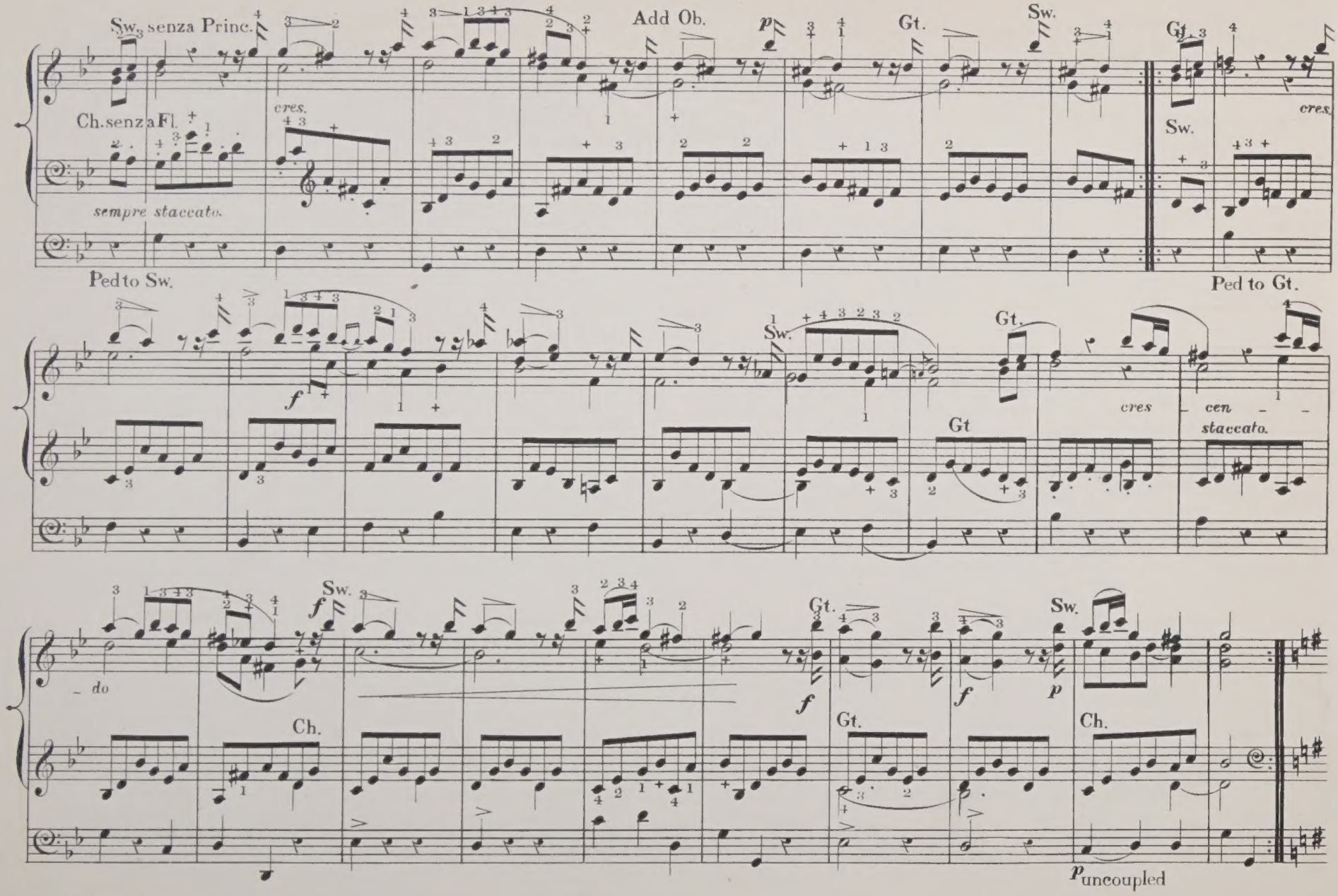
p Gt. Gt. Sw.(or Ch.) Gt.

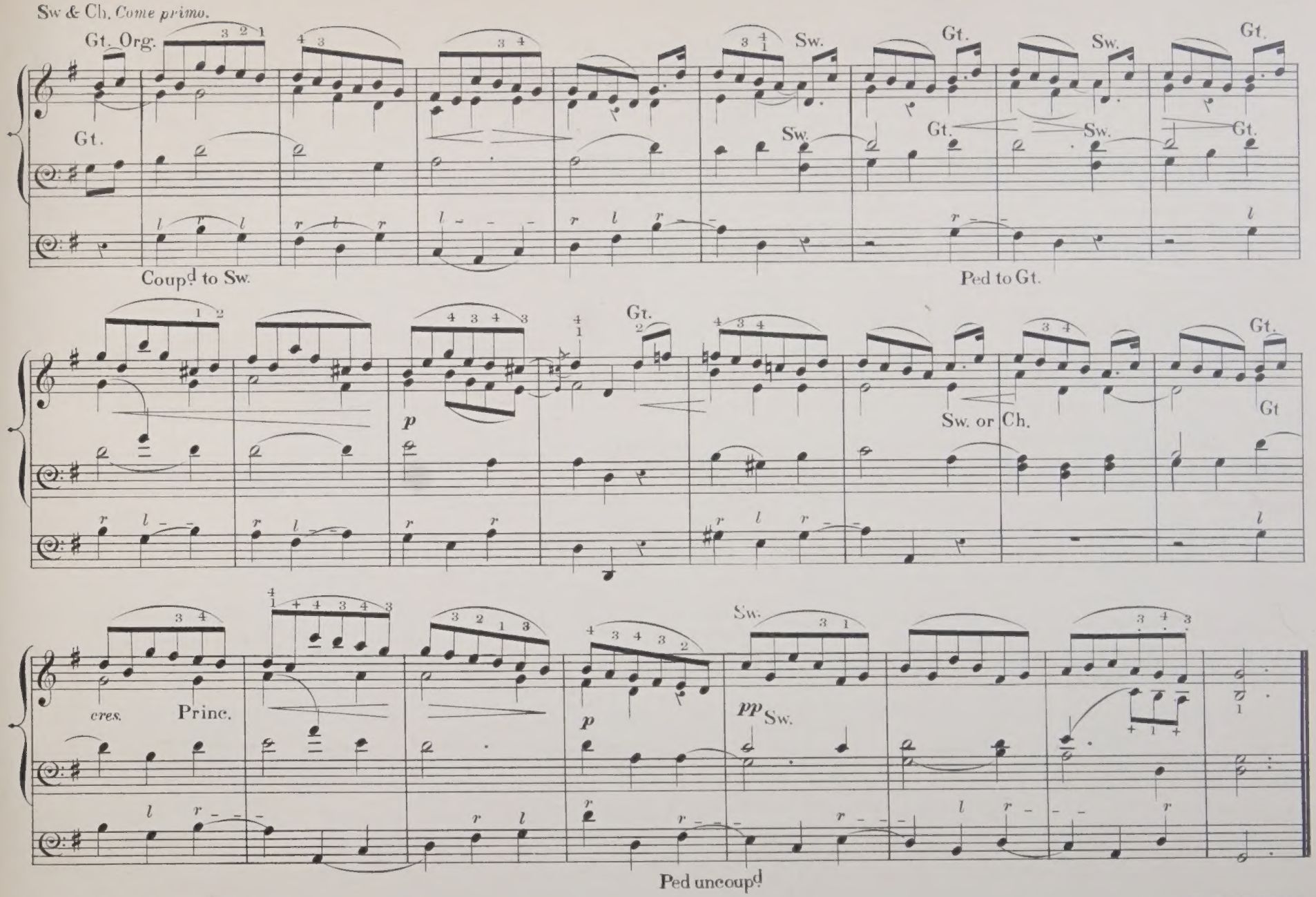
Ped to Gt.

cres. Princ. *p* Sw. *pp* Sw.

Ped uncoup^{d}

*THIS REGISTERING WILL INDICATE A CHOICE OF STOPS SUITABLE TO THE ORGAN AT THE PLAYER'S COMMAND.


Sw. senza Princ.
Add Ob.
p
Gt.
Sw.
Gt.
Ch. senza Fl.
cres.
sempre staccato.
Sw.
cres.
Ped to Sw.
Ped to Gt.
f
Sw.
Gt.
Gt
cres
cen
staccato.
Sw.
f
Gt.
Sw.
do
Ch.
f
Gt.
f
p
Ch.
p uncoupled


Sw & Ch. Come primo.
Gt. Org.
Gt.
Sw.
Gt.
Sw.
Gt.
Coupd to Sw.
Ped to Gt.
p
Sw. or Ch.
Gt
cres.
Princ.
pp Sw.
Ped uncoupd

G. F. Handel's

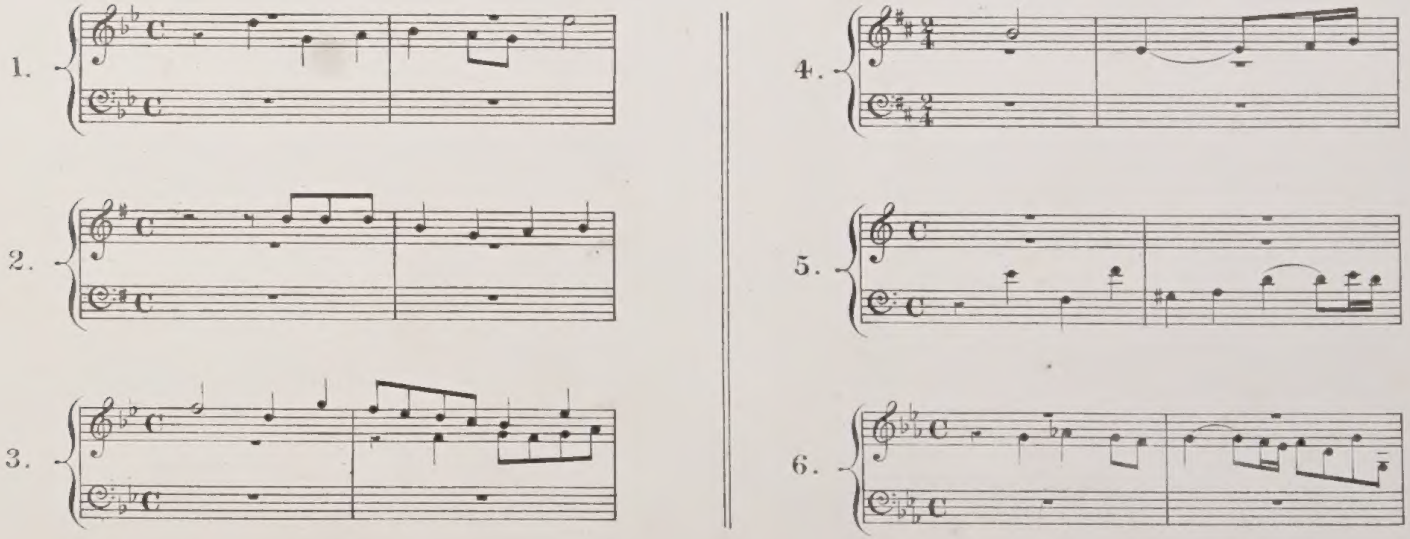
SIX FUGUES OR VOLUNTARIES,

Op. 3.

Arranged for the Organ, with Pedal obligato, by

James Higgs,

Organist of St. Mark's, Kennington.



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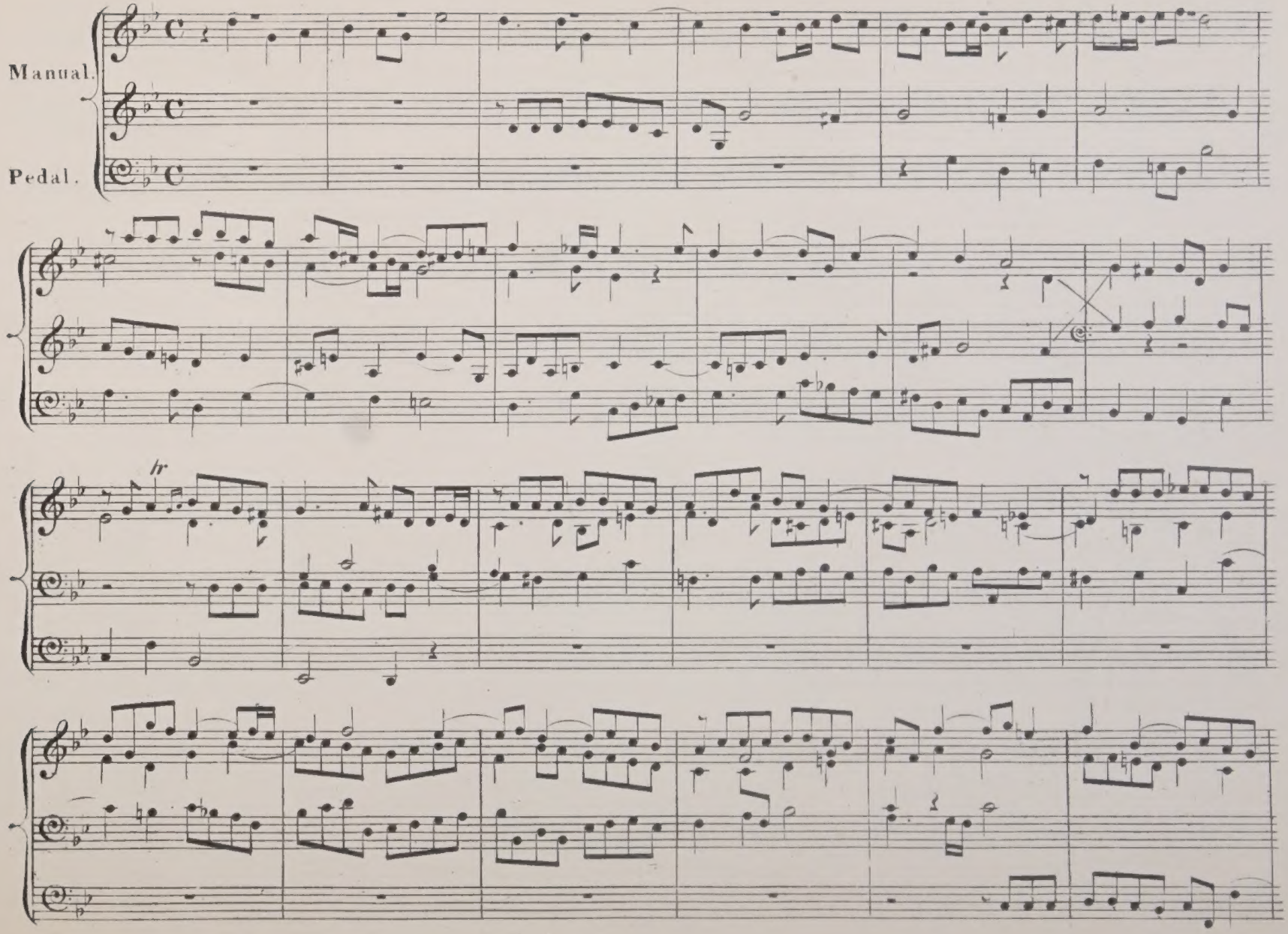

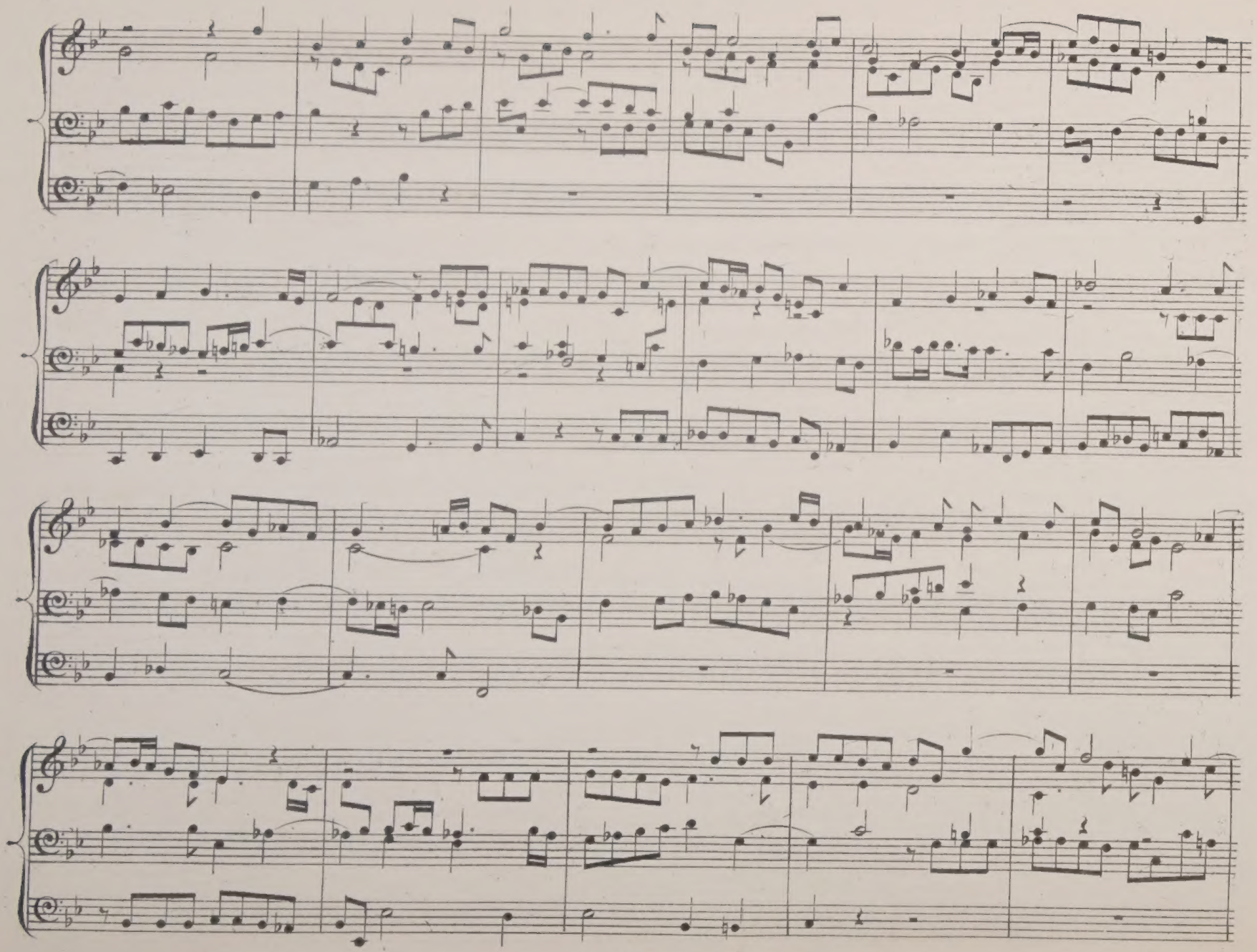

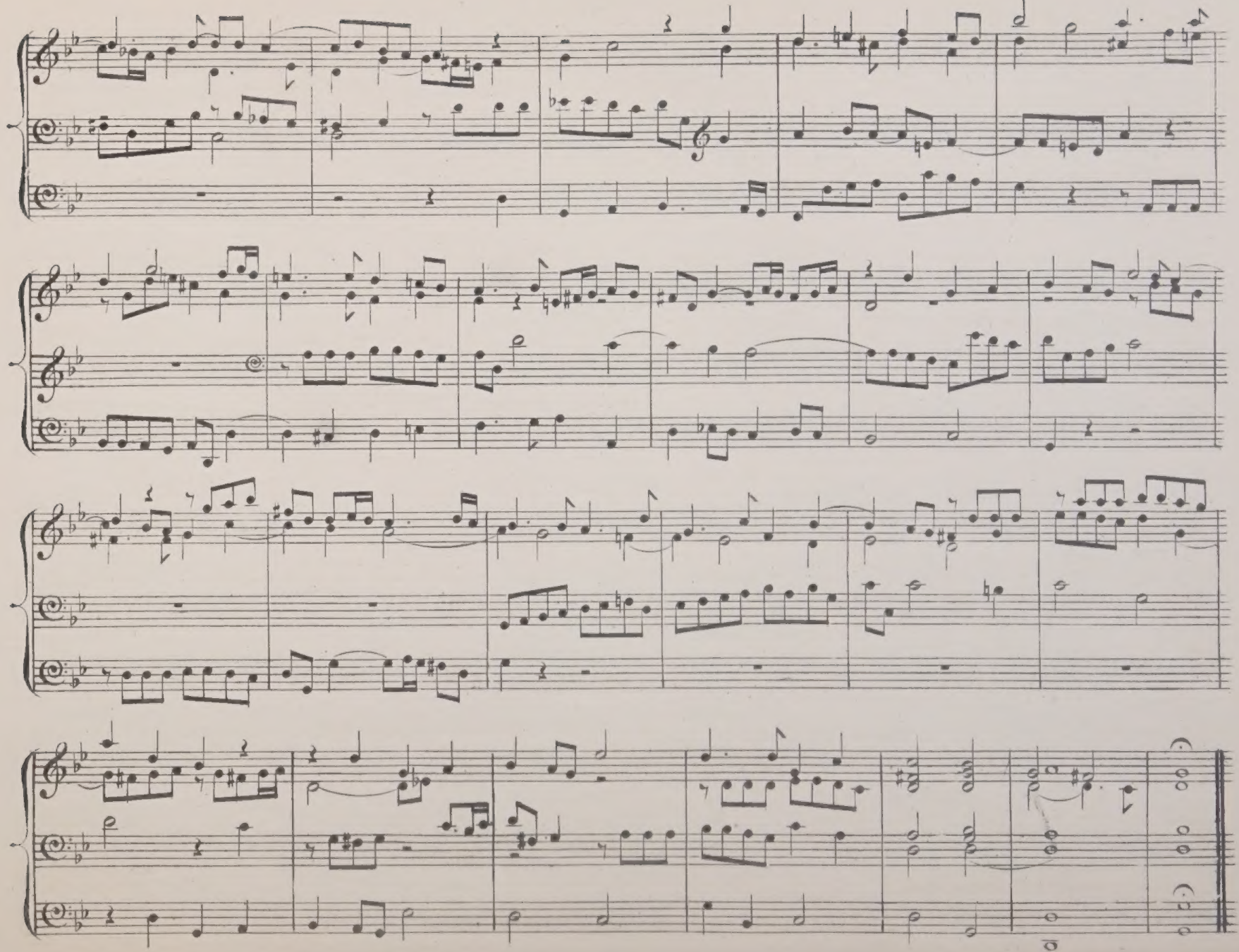

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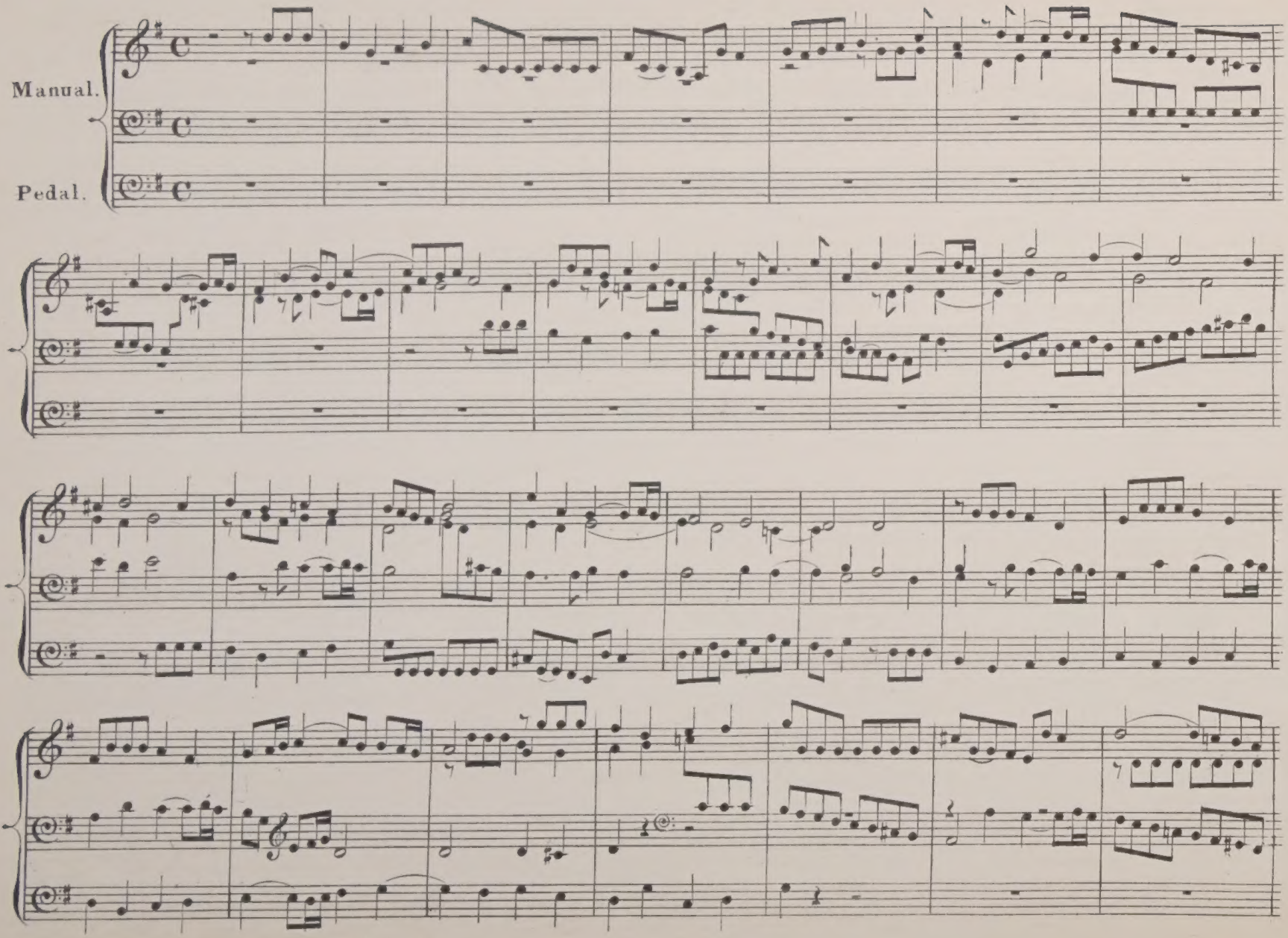

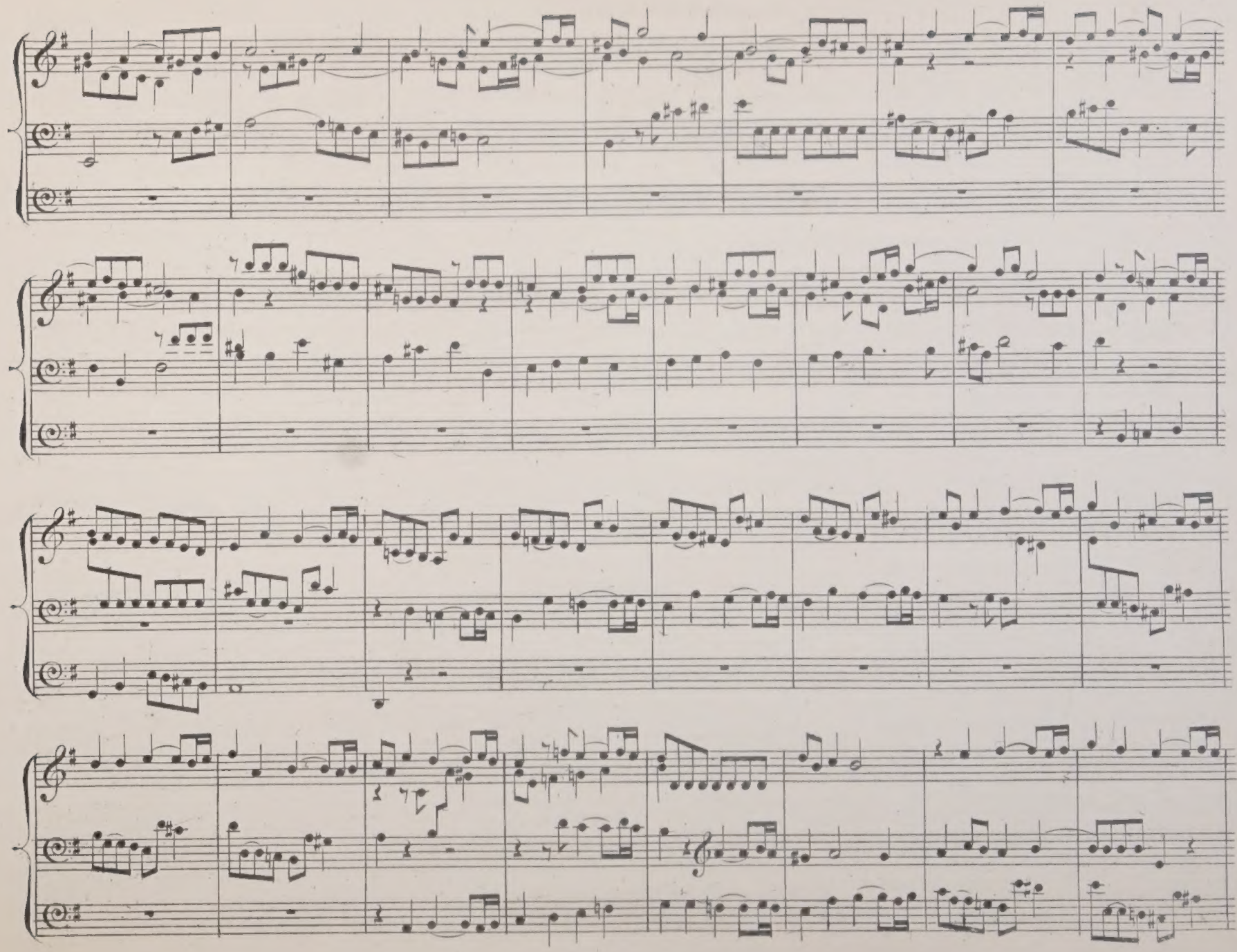

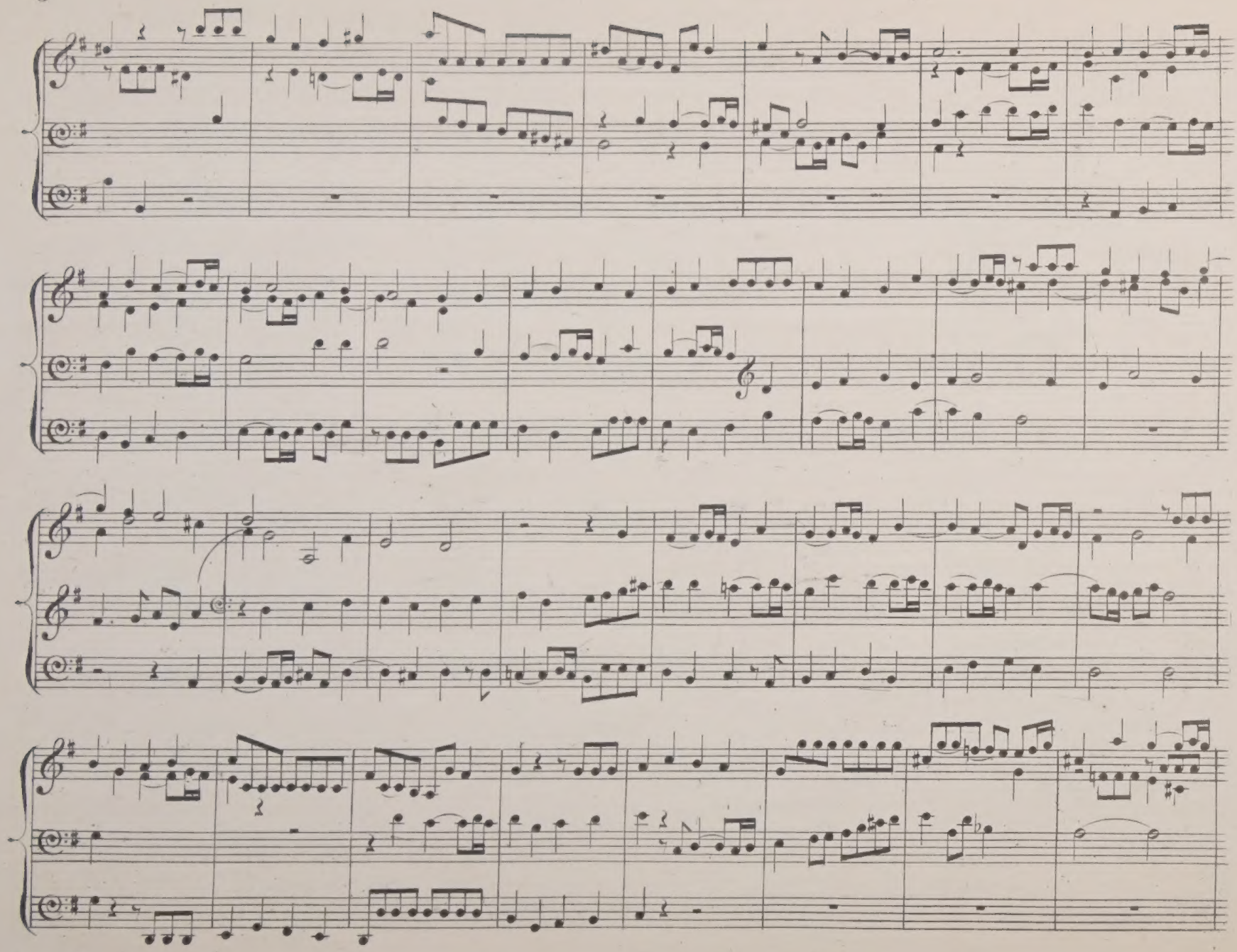

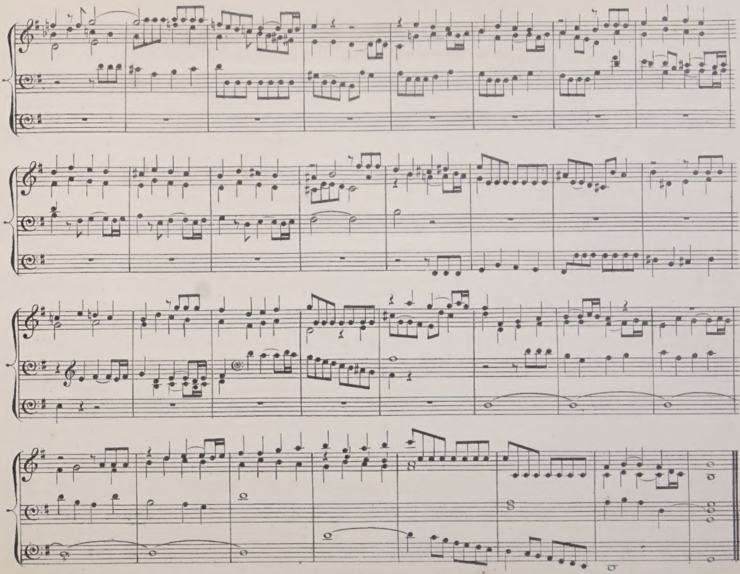

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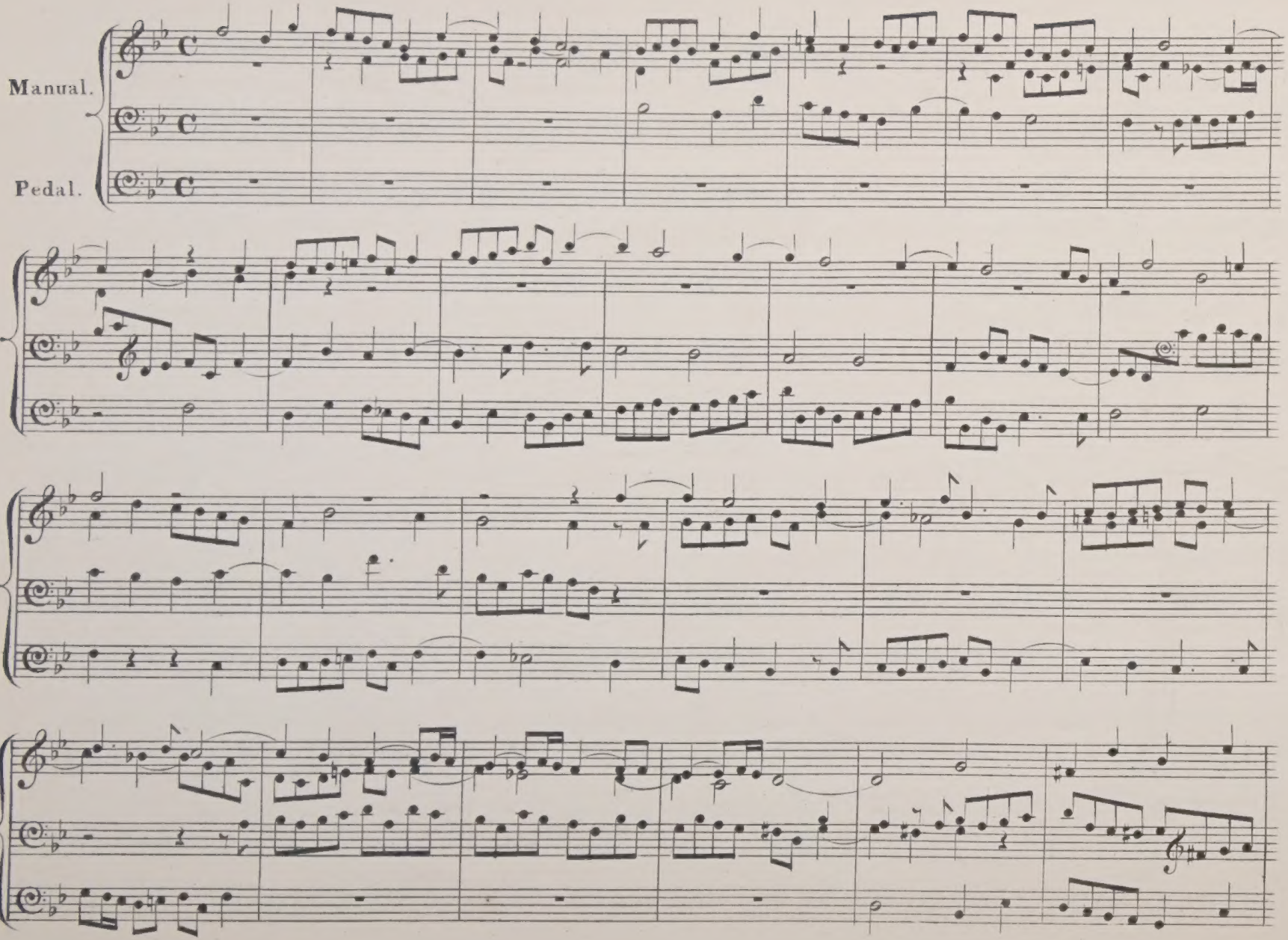
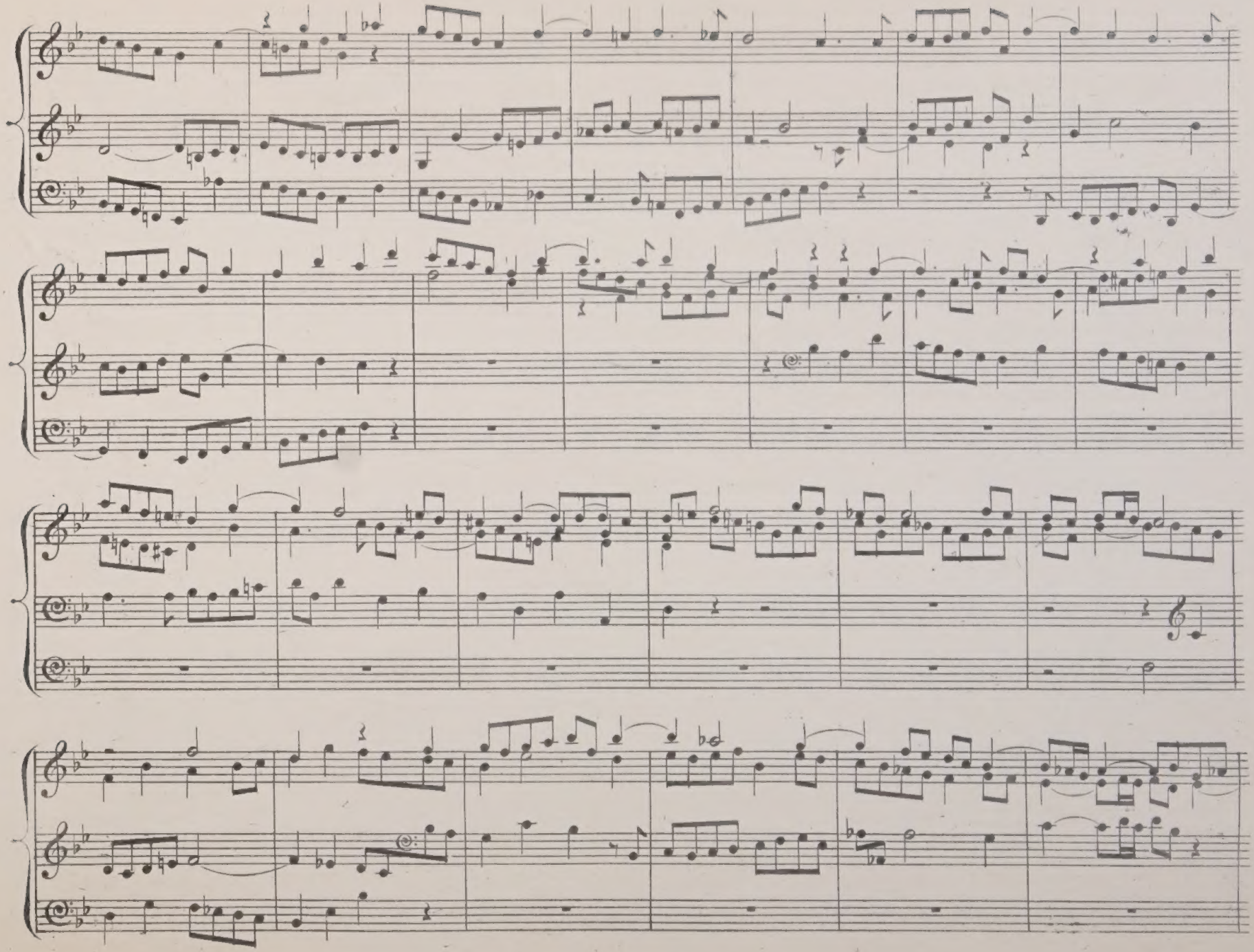
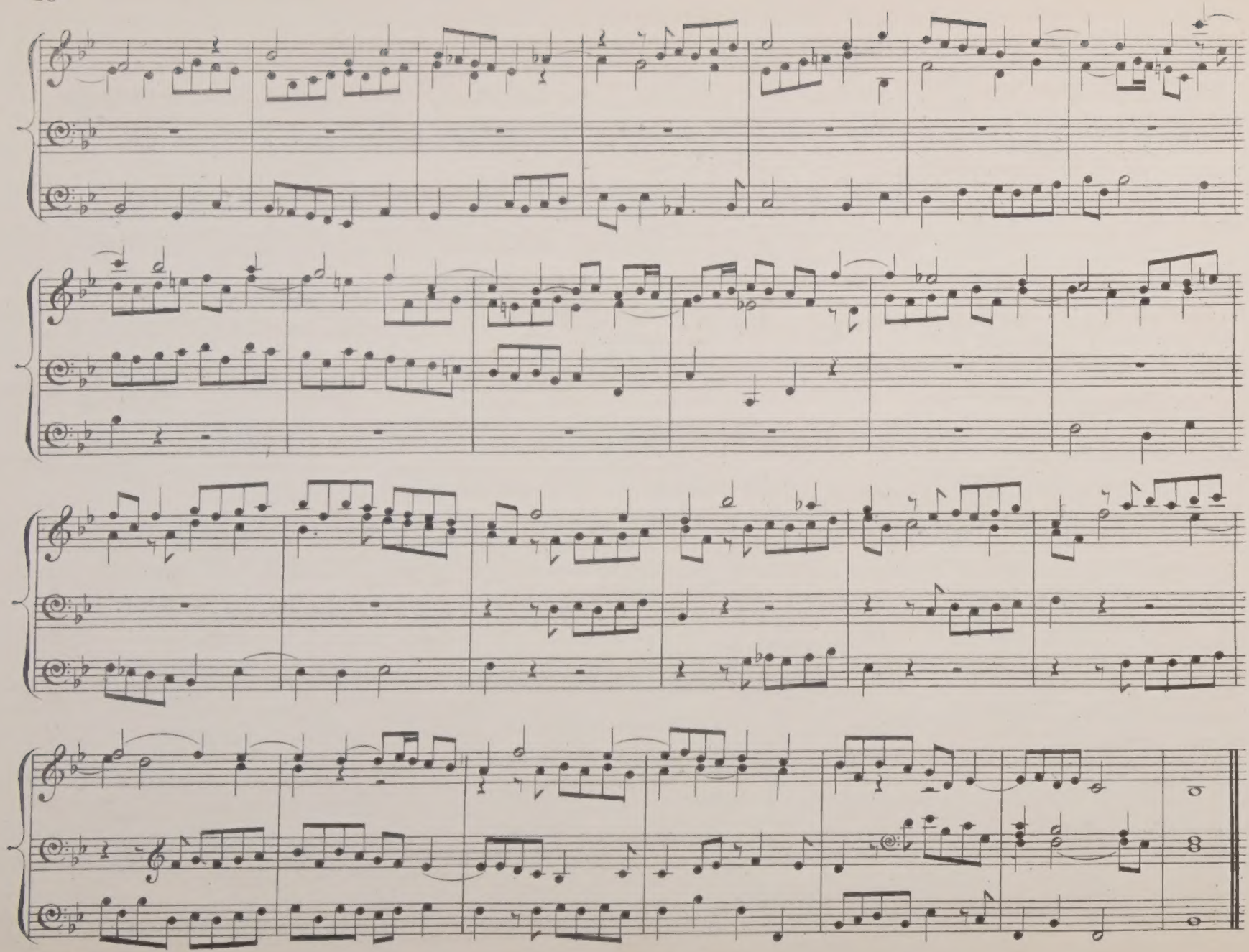
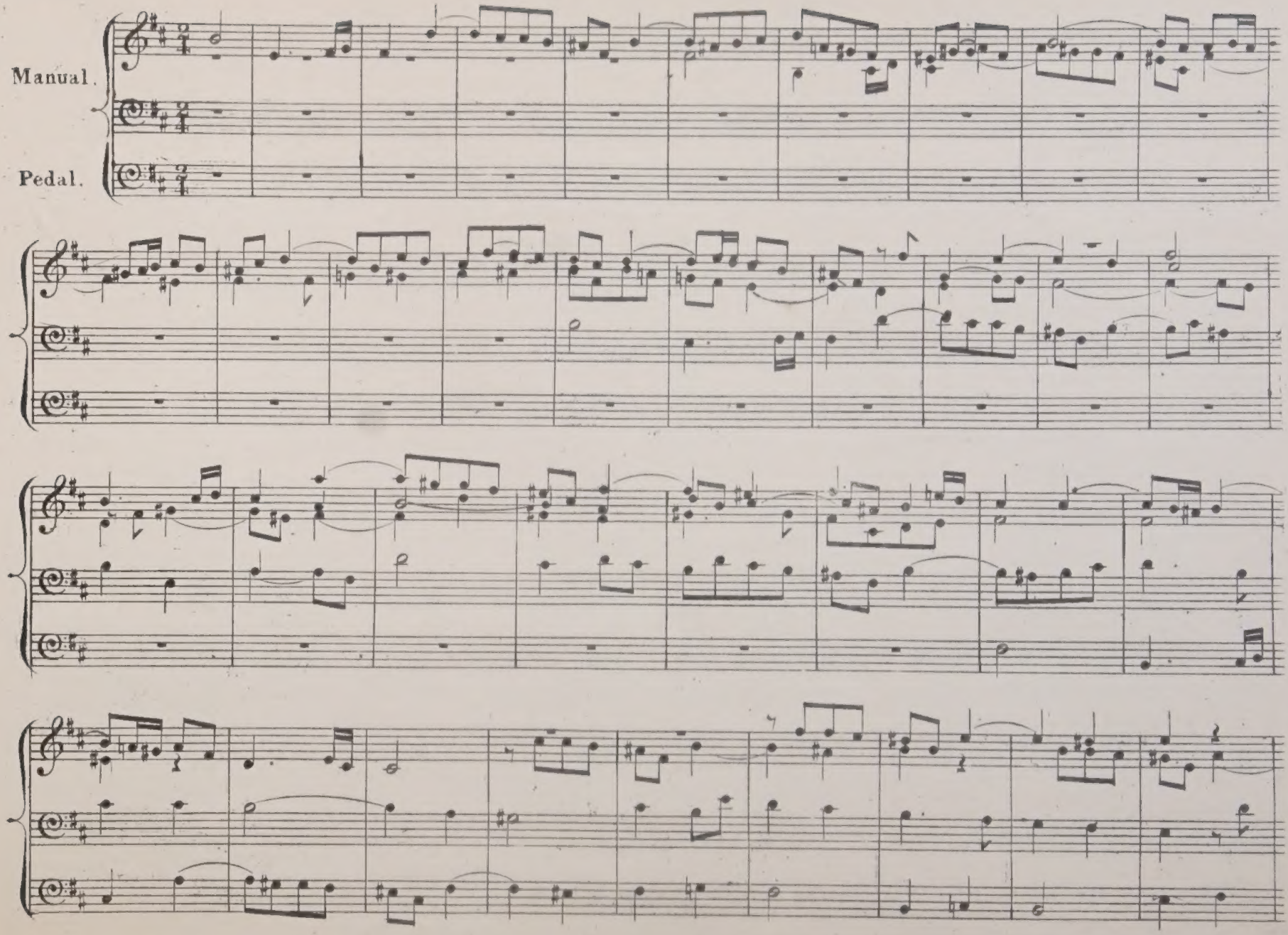
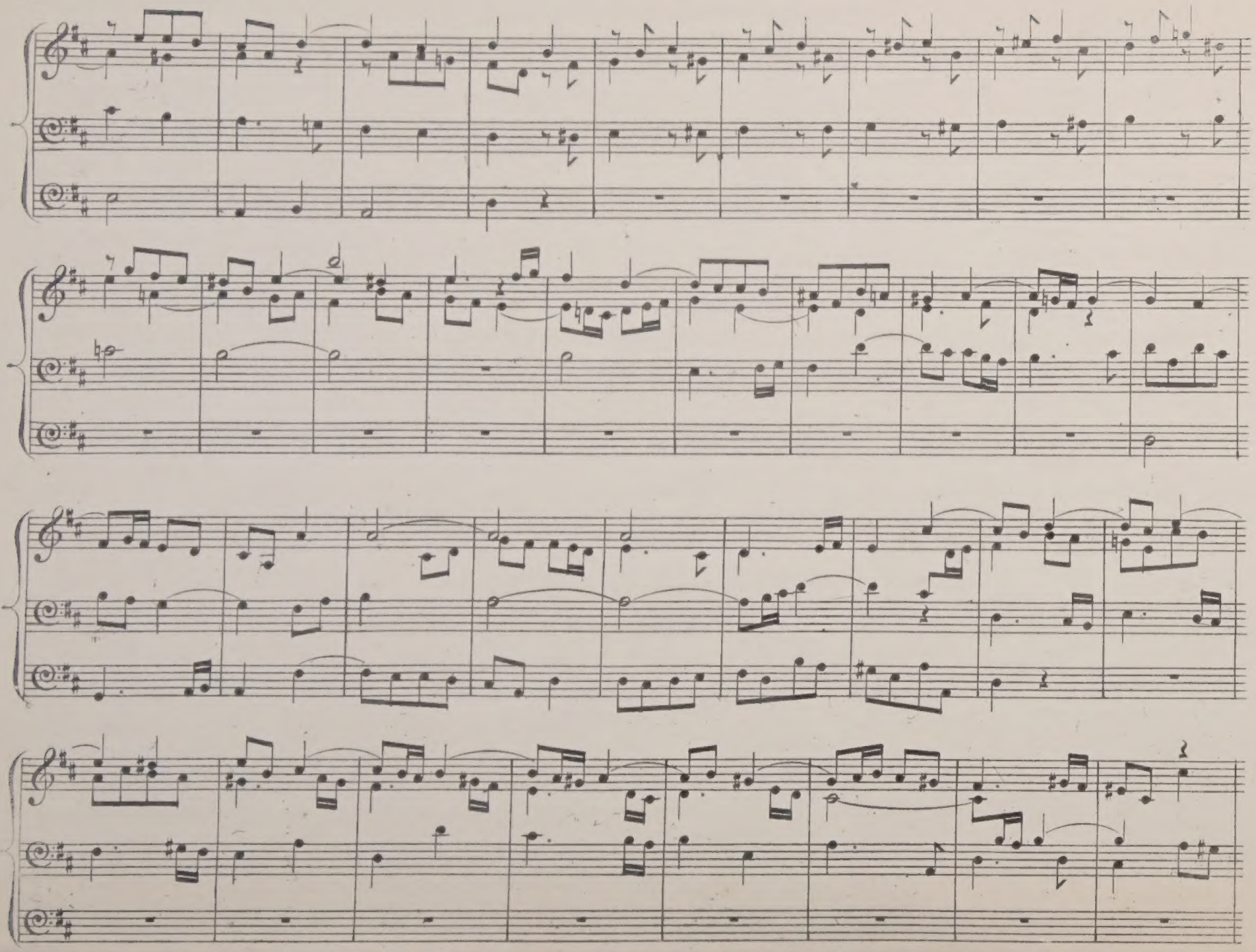
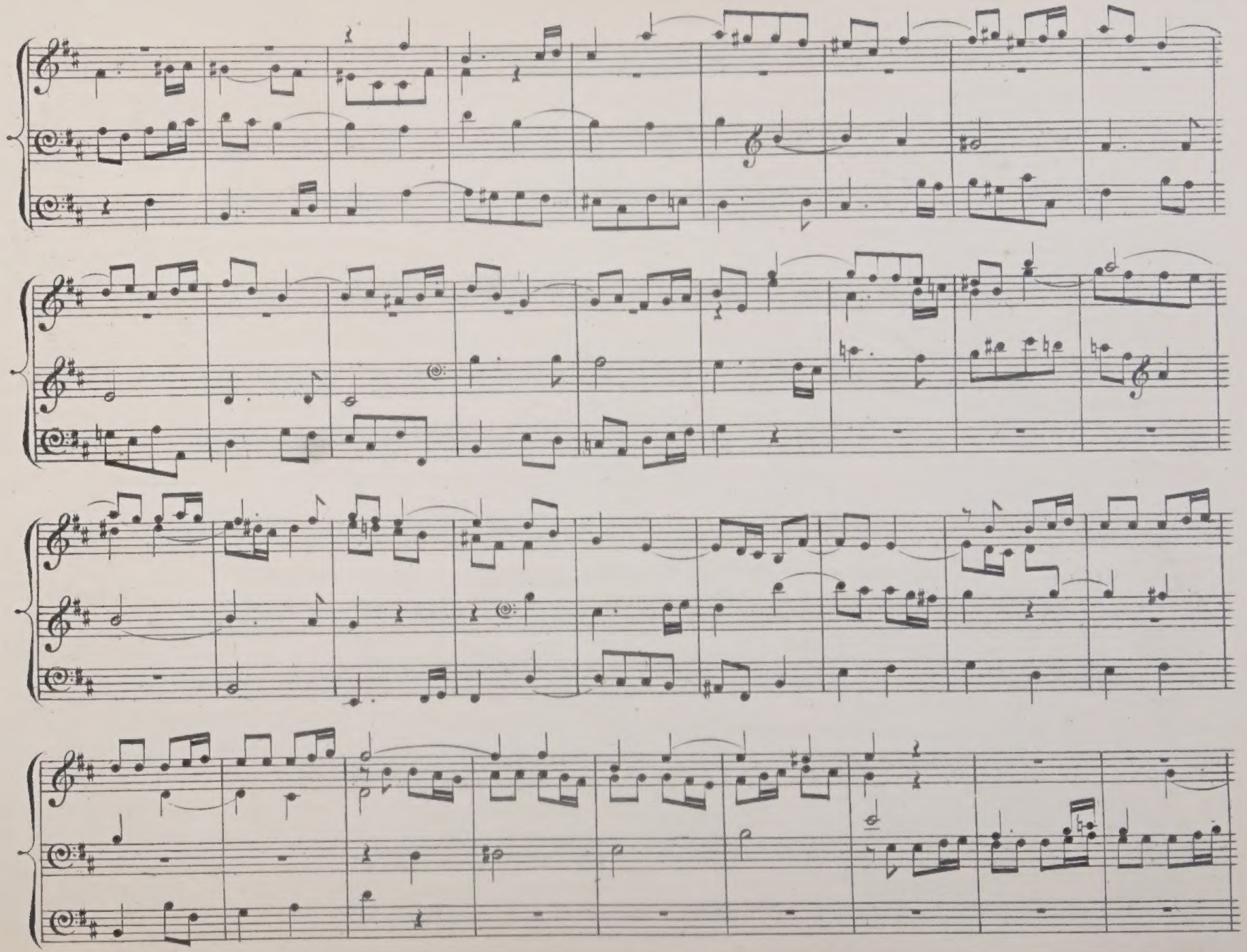


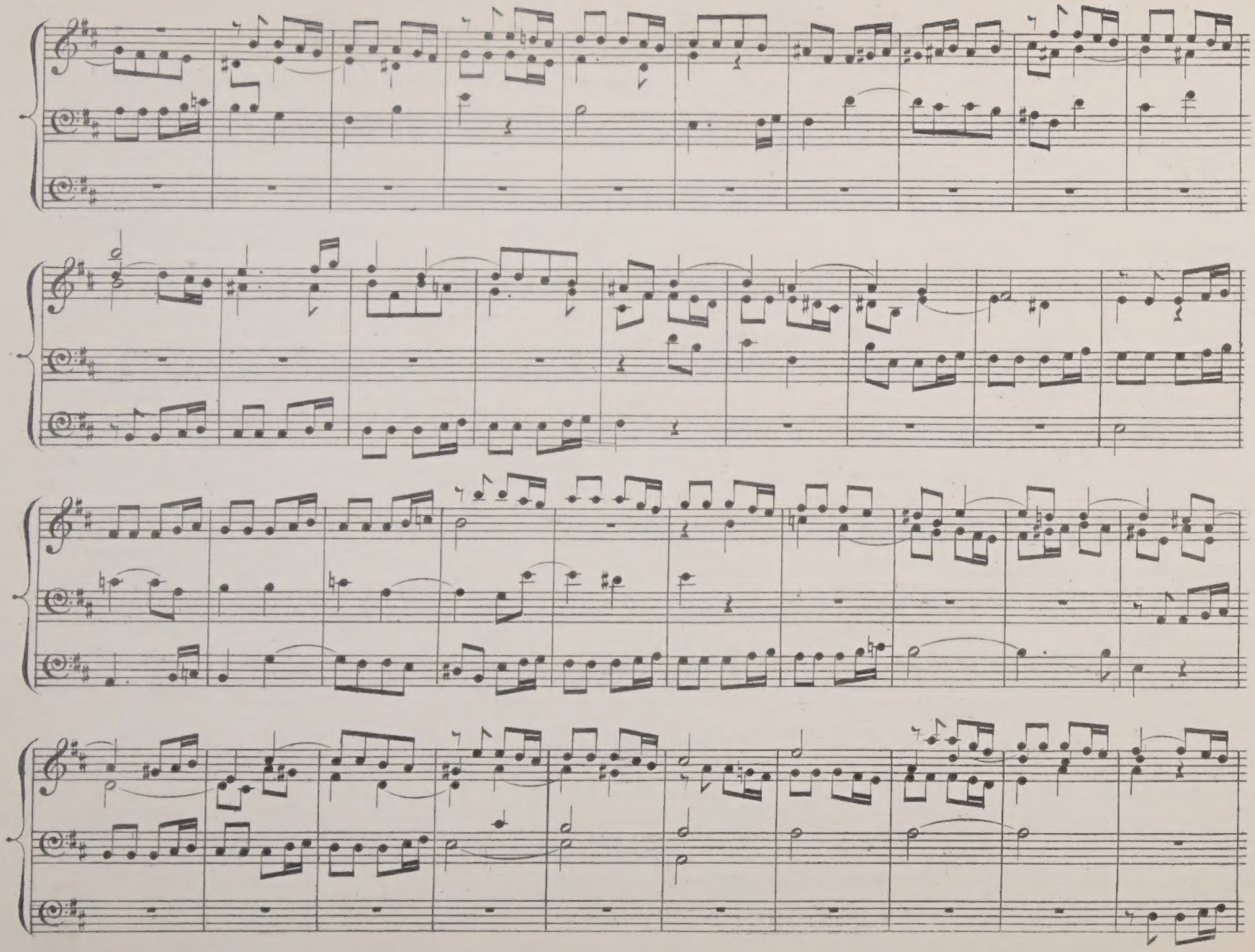


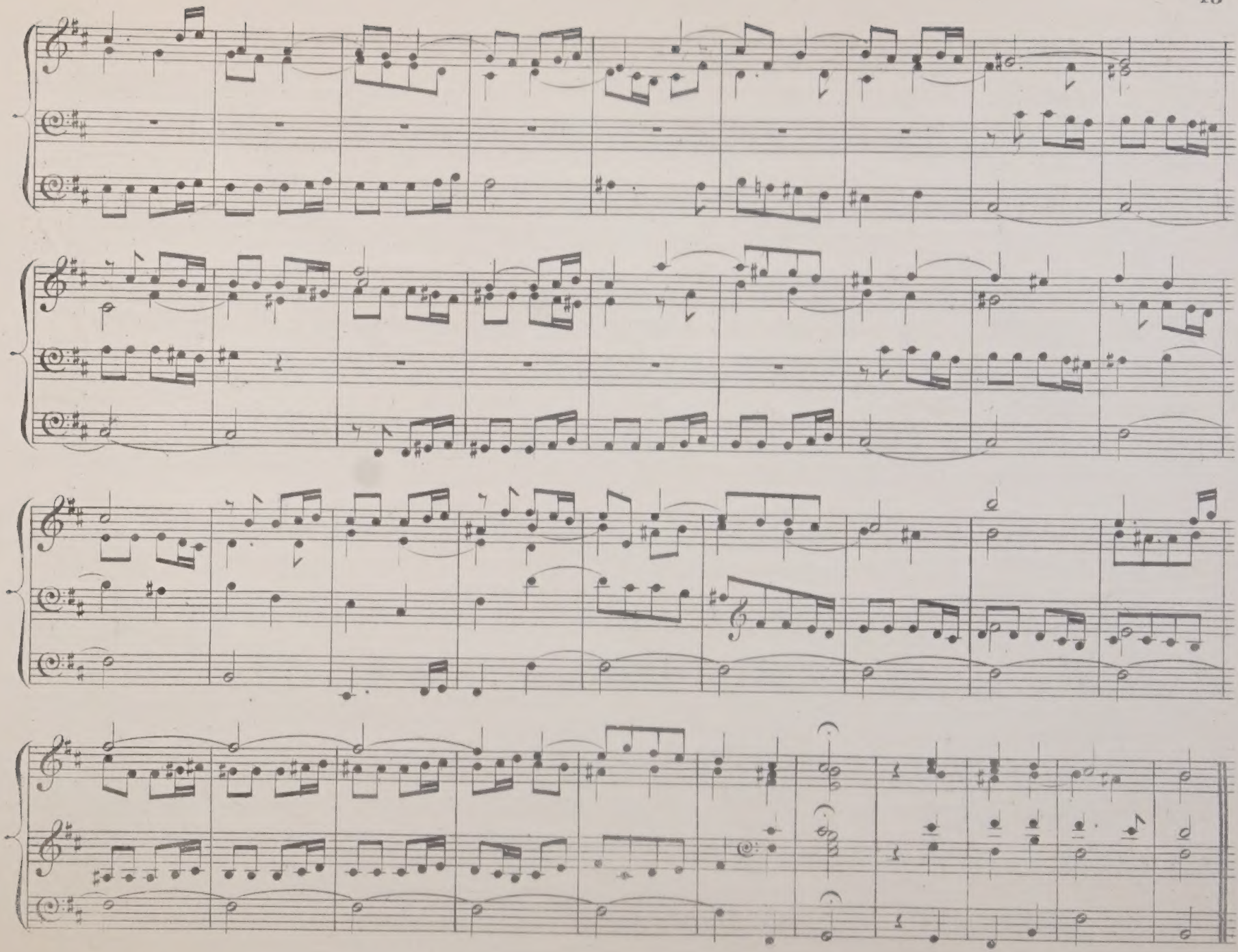



Manual.
Pedal.









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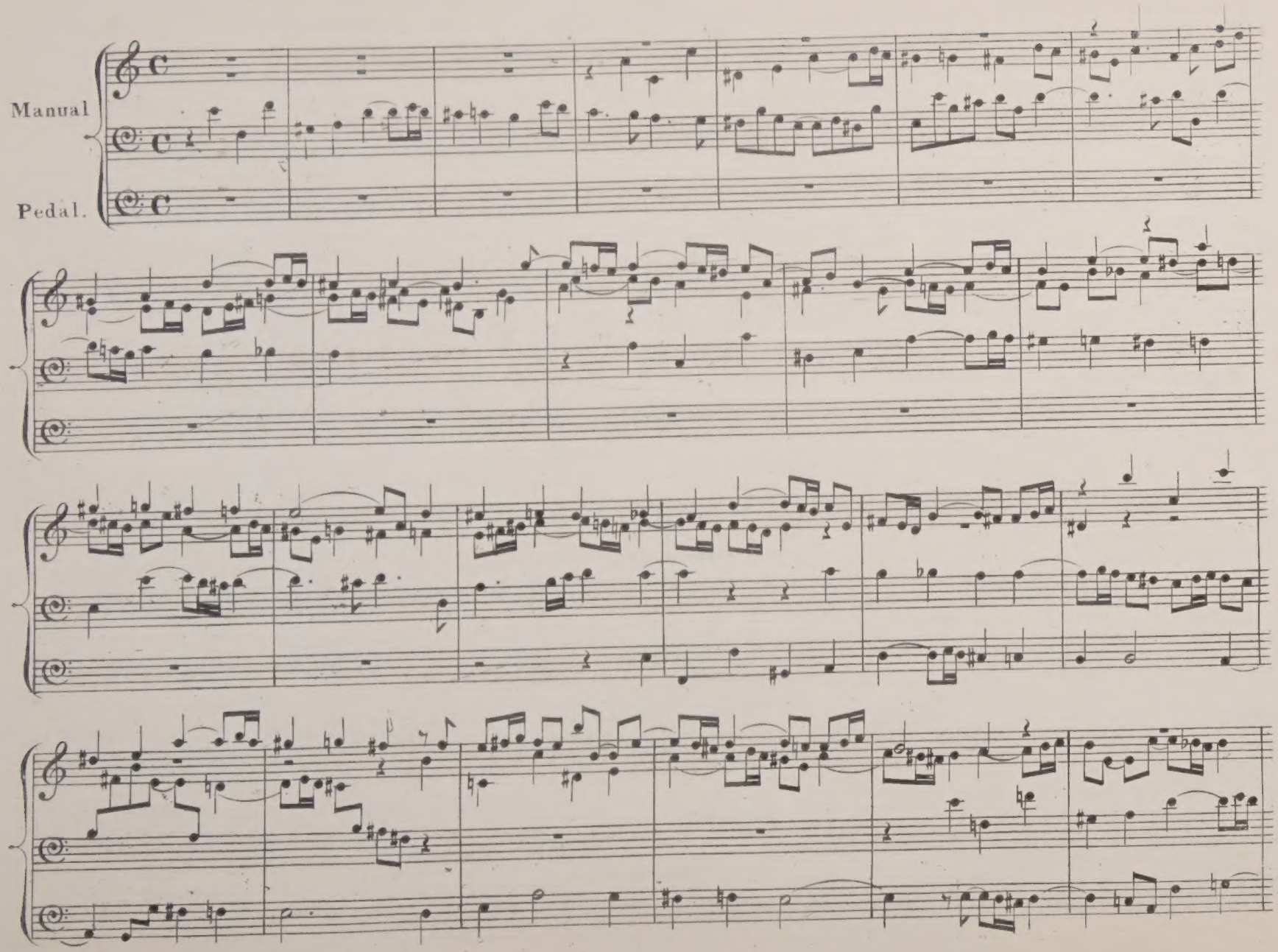

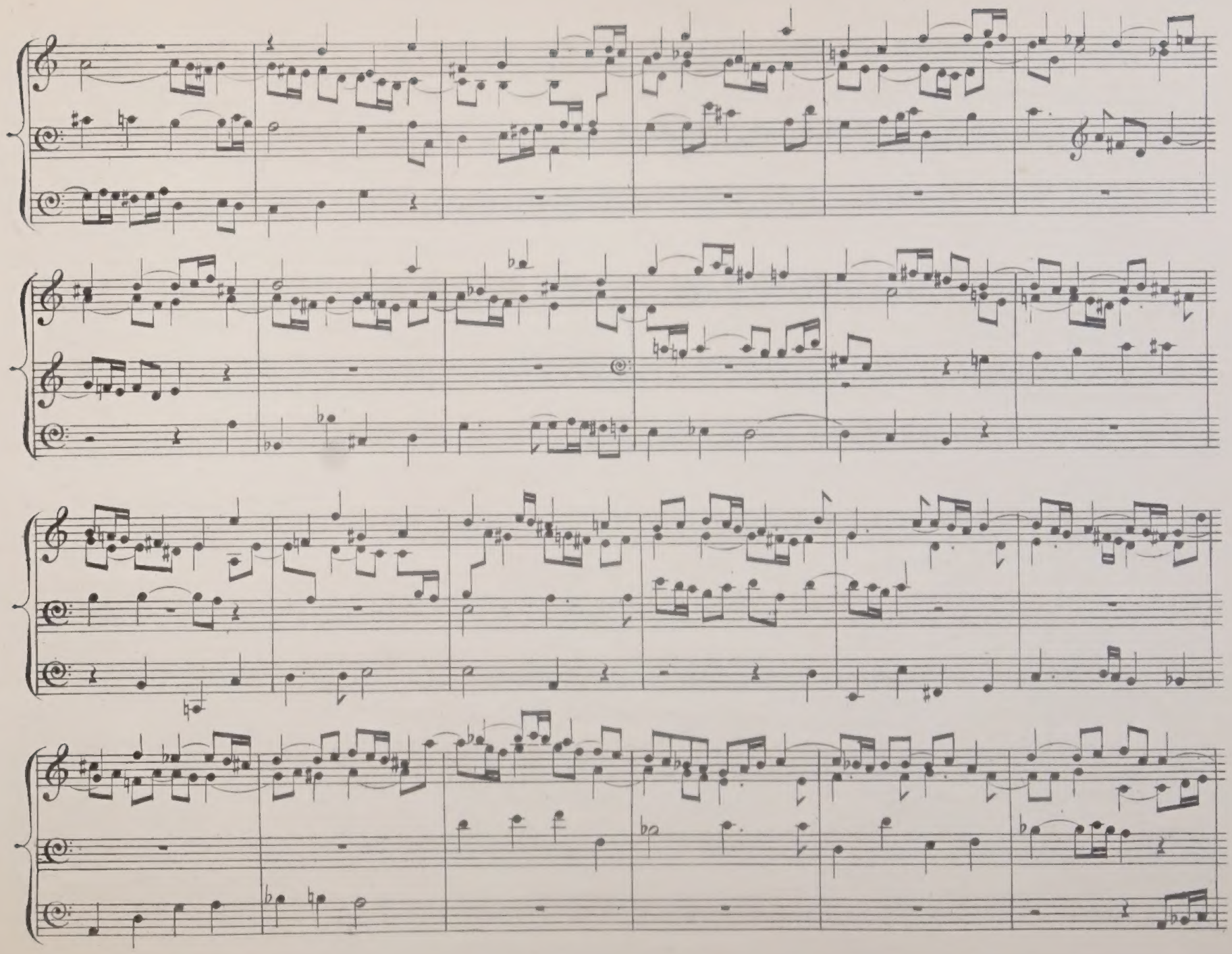

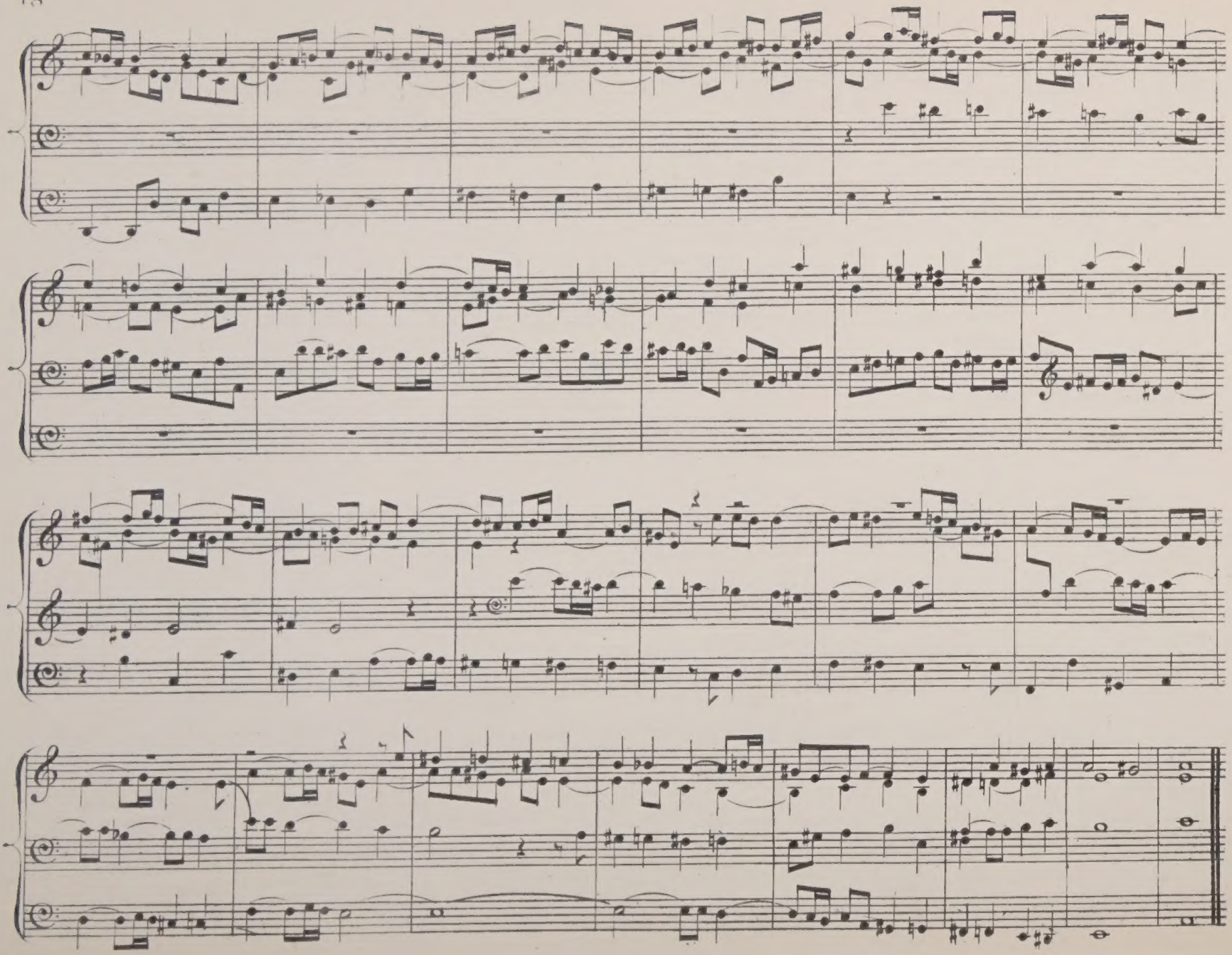

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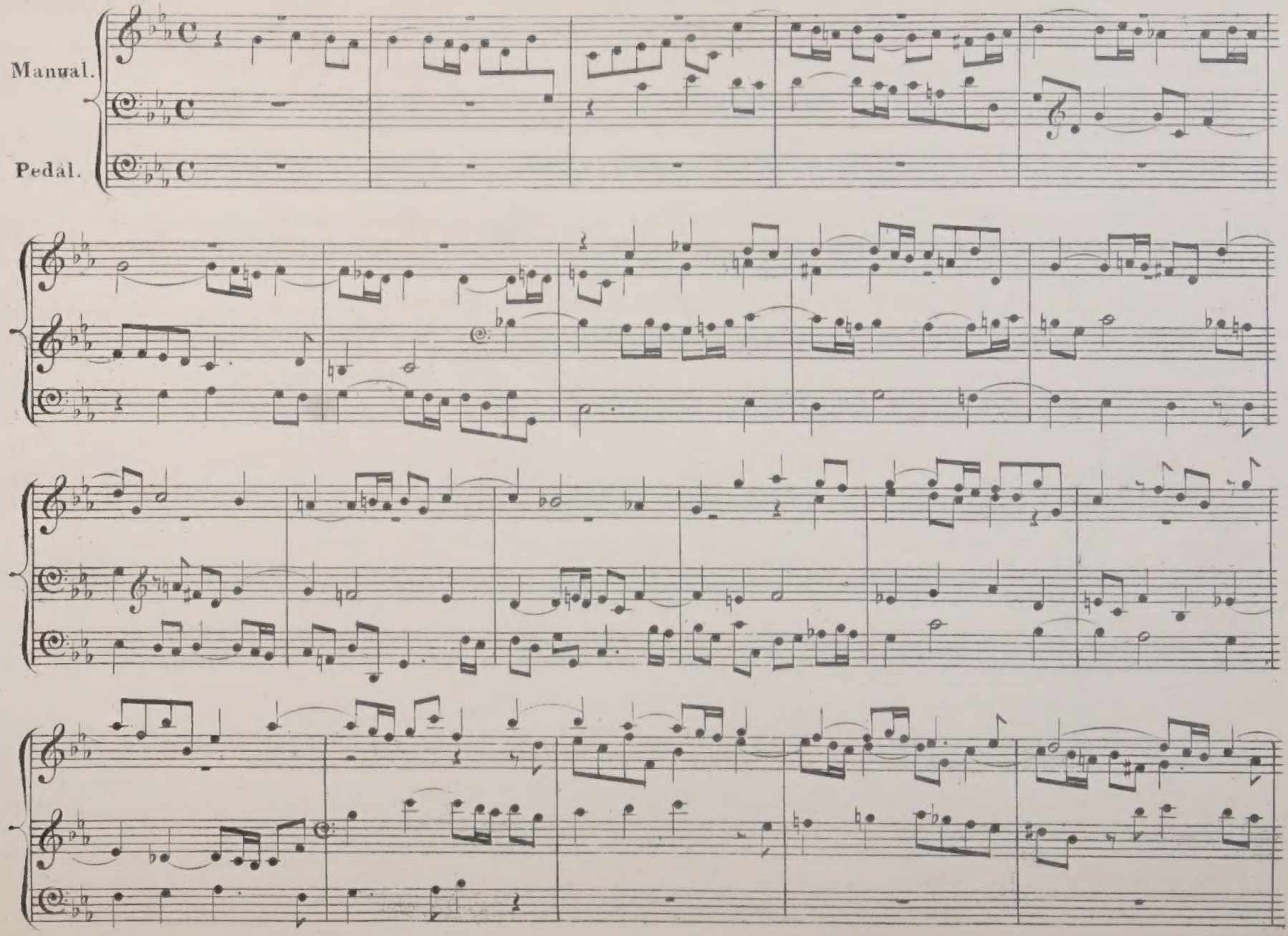
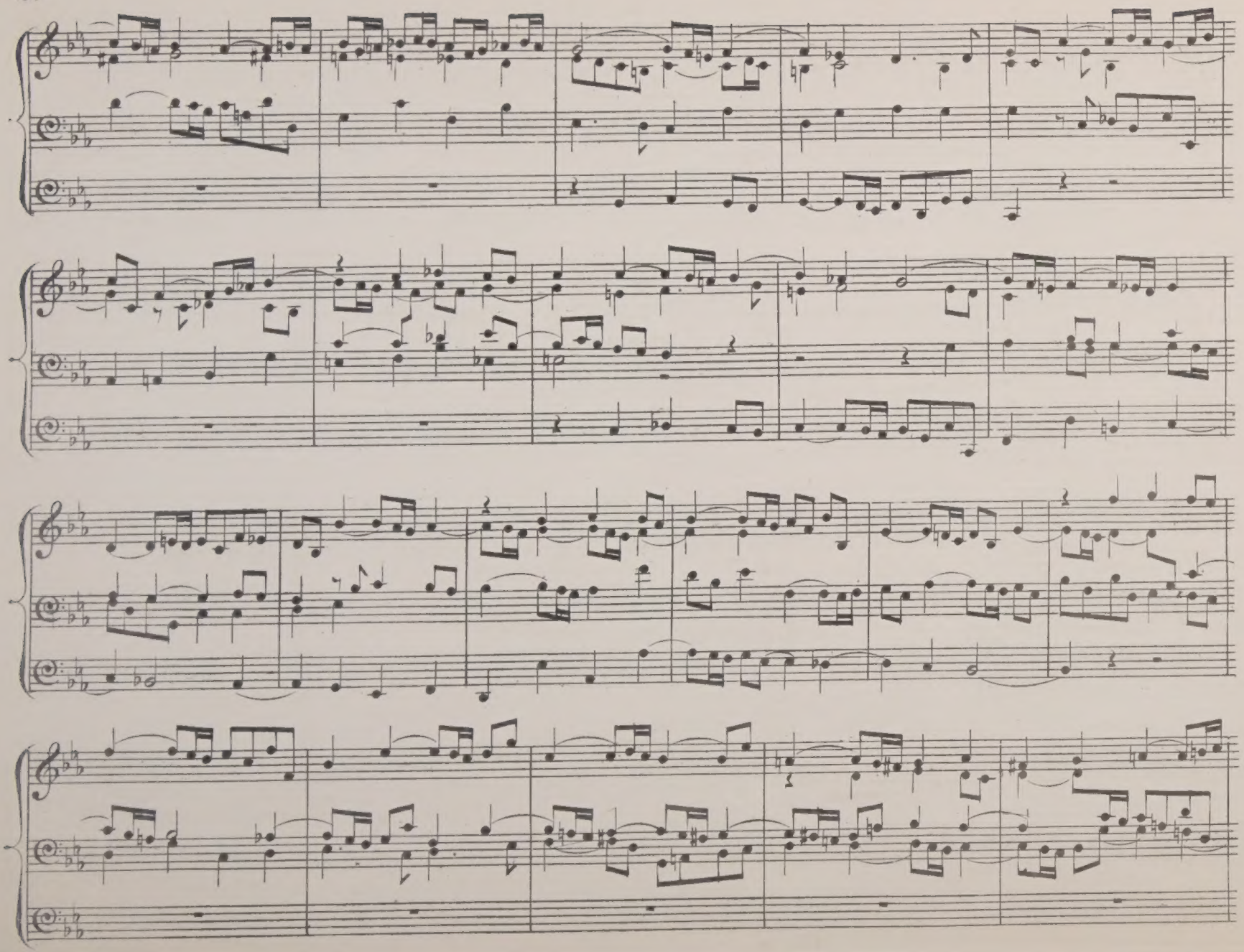
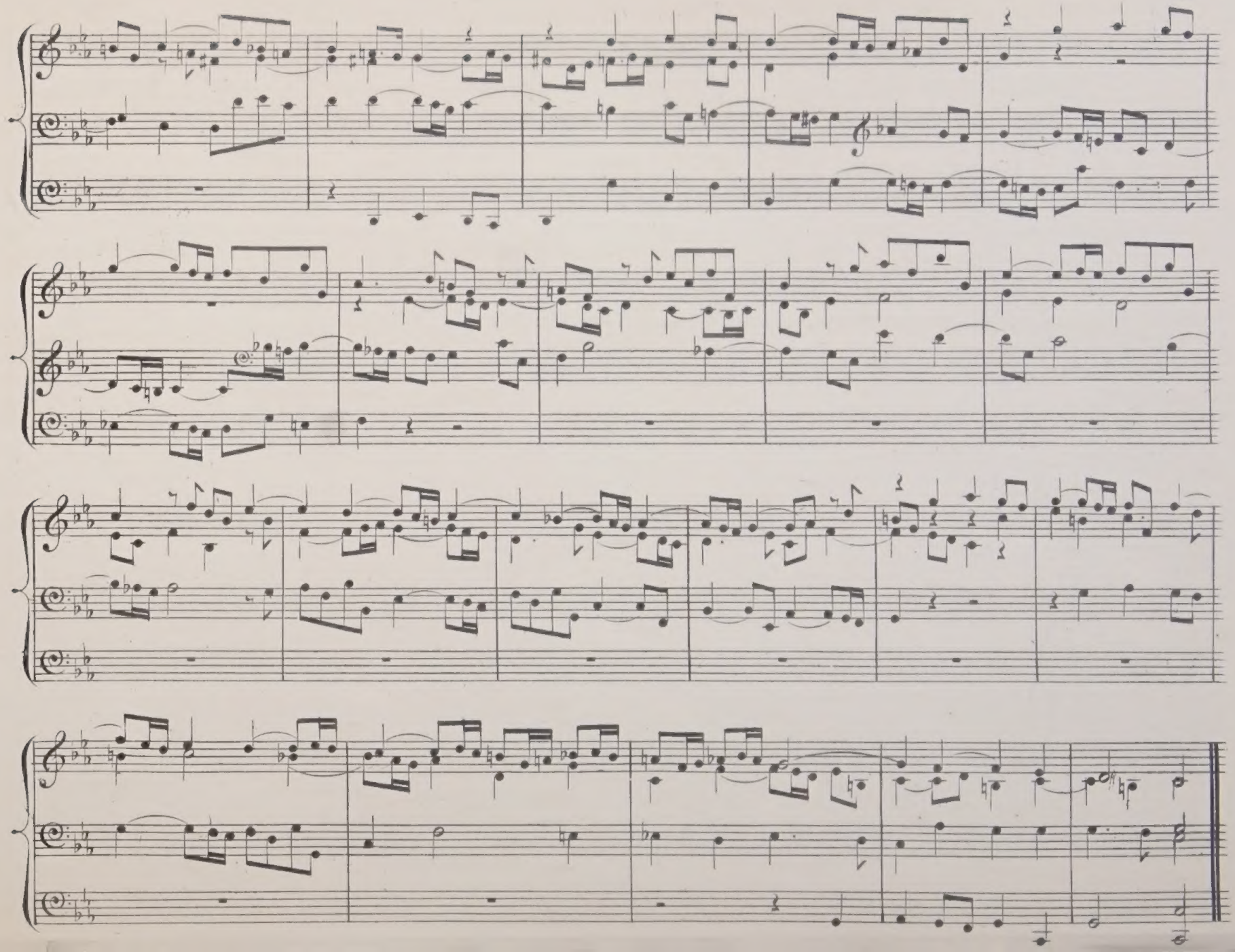


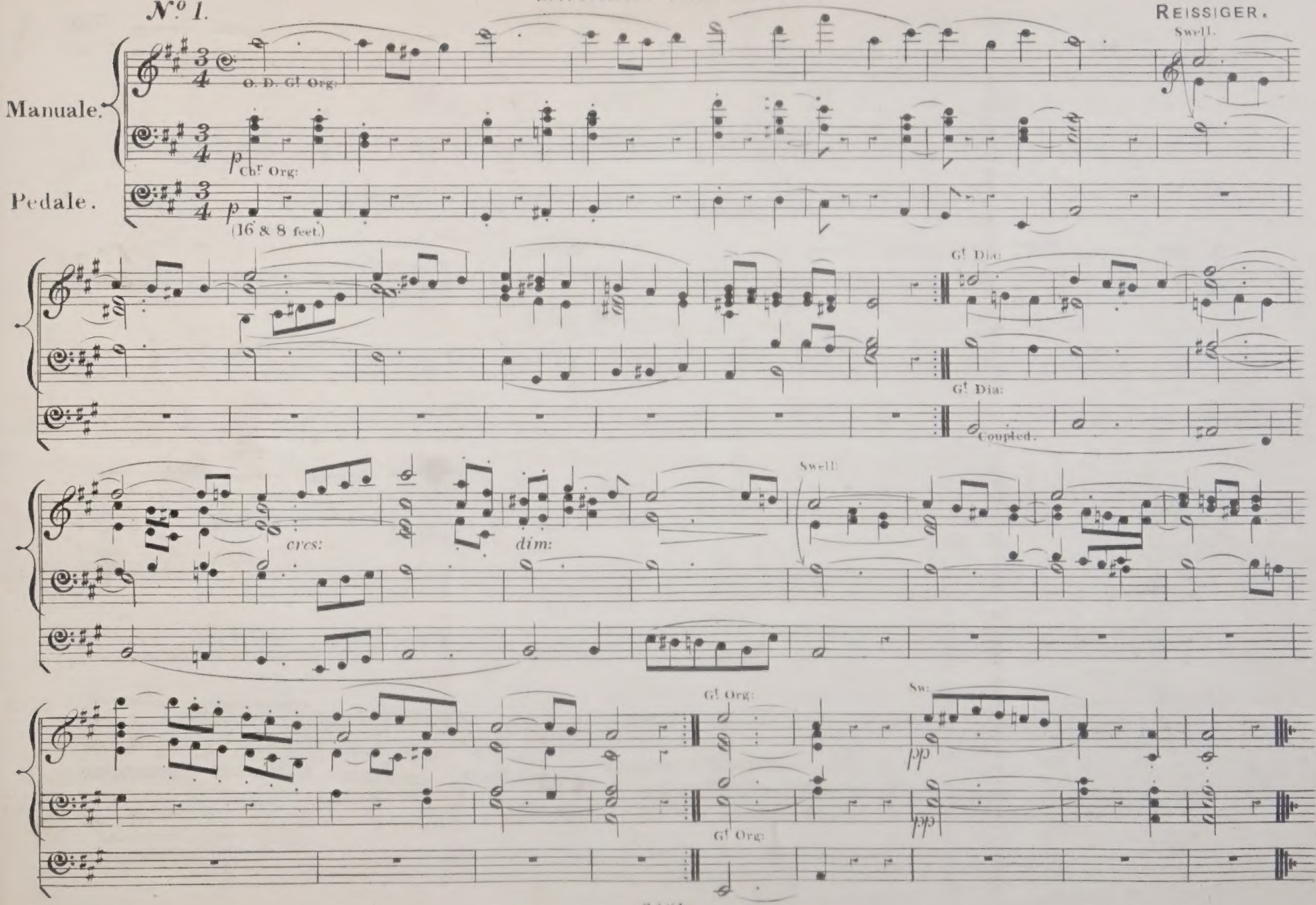




Andante. FROM OP: 56.

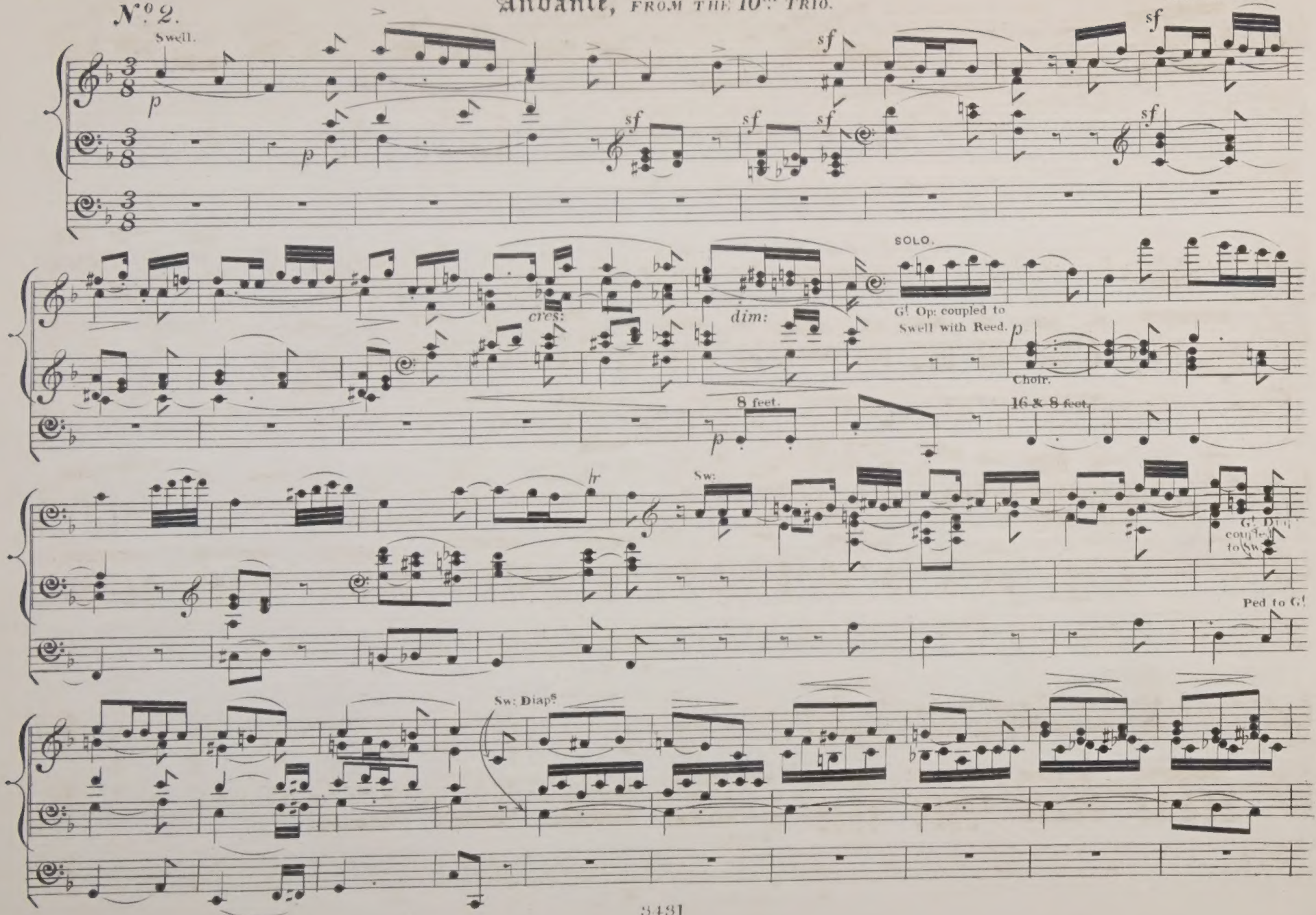
Nº 1.

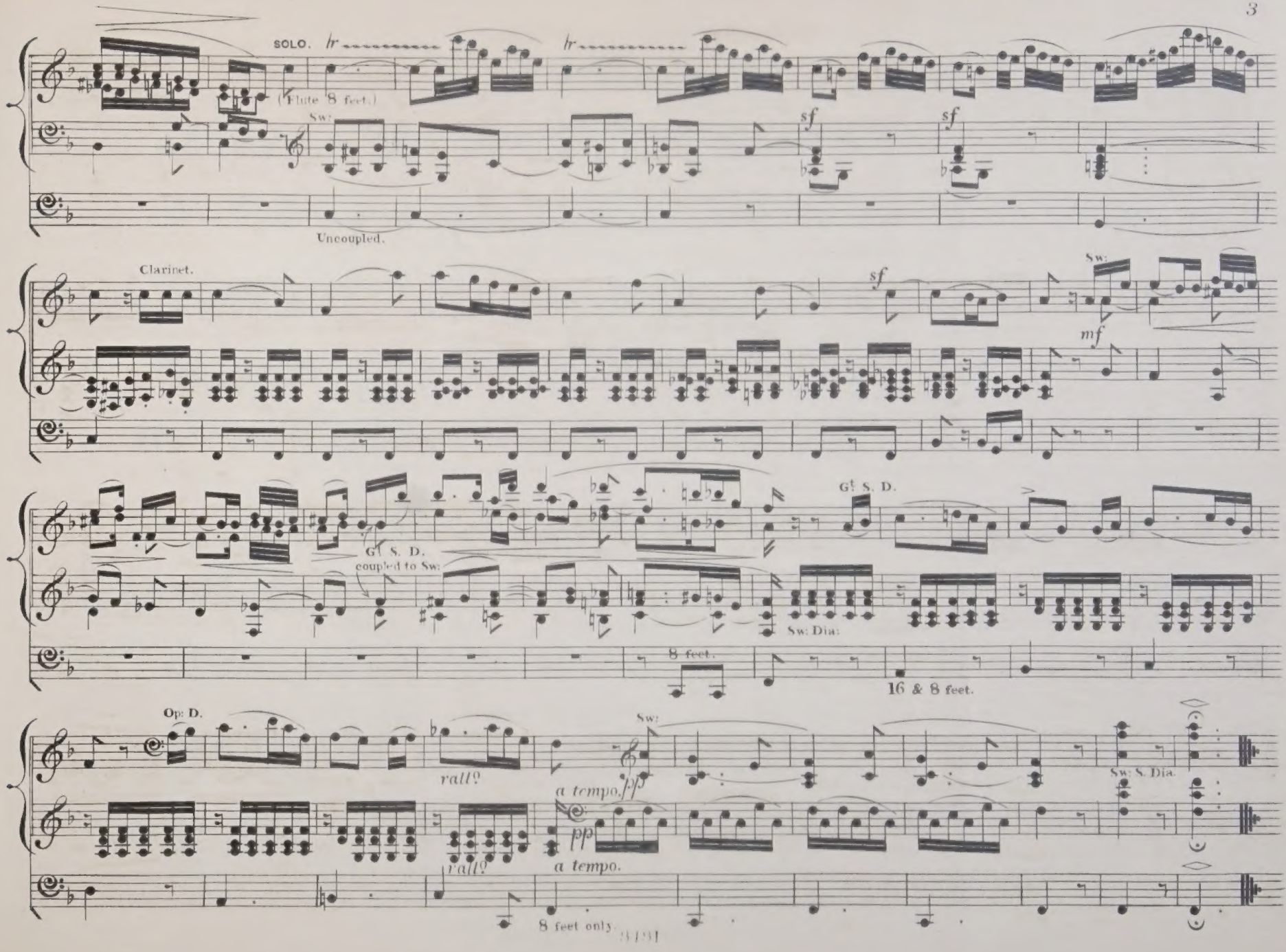
REISSIGER.



Andante, FROM THE 10th TRIO.

N°. 2.

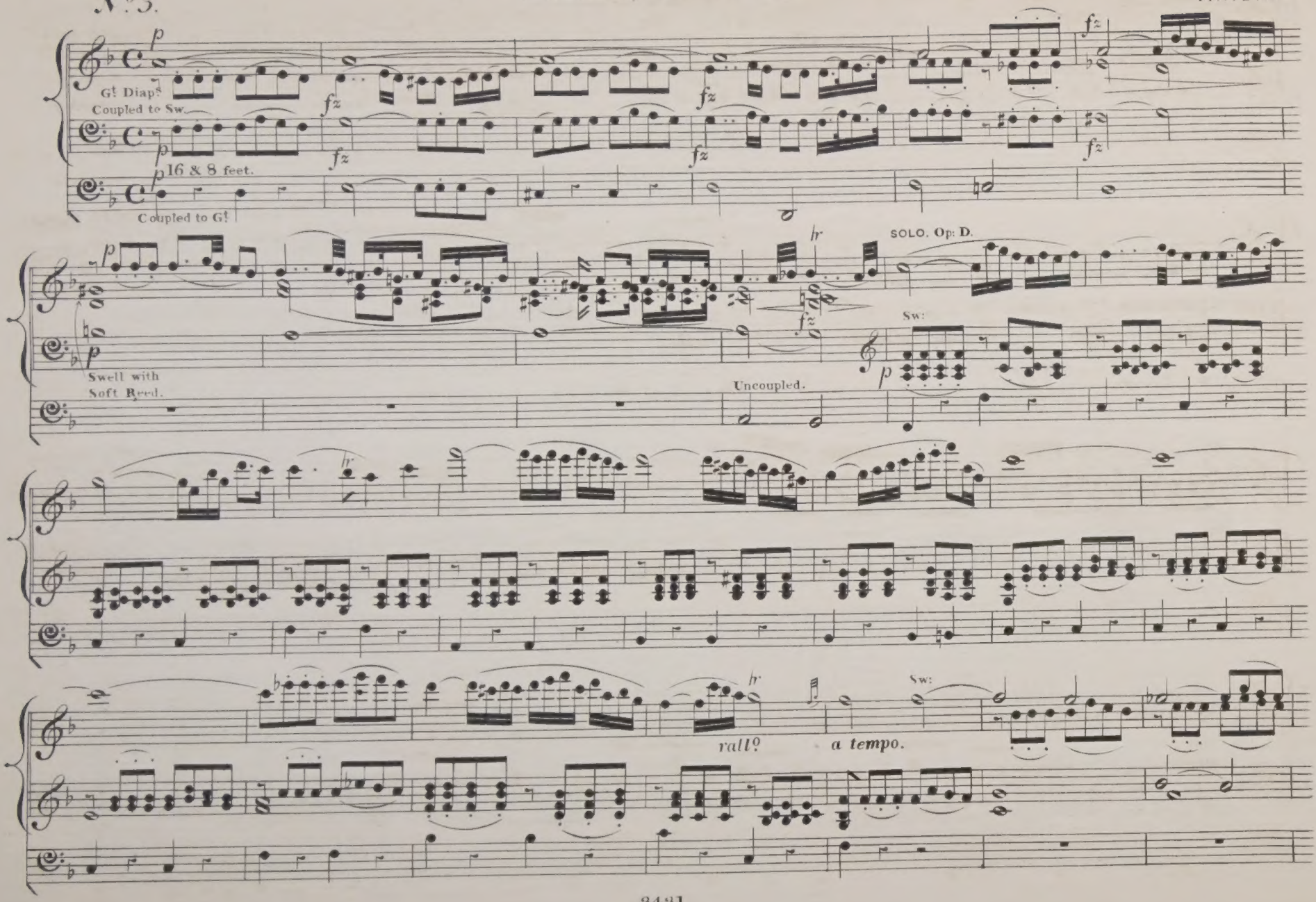


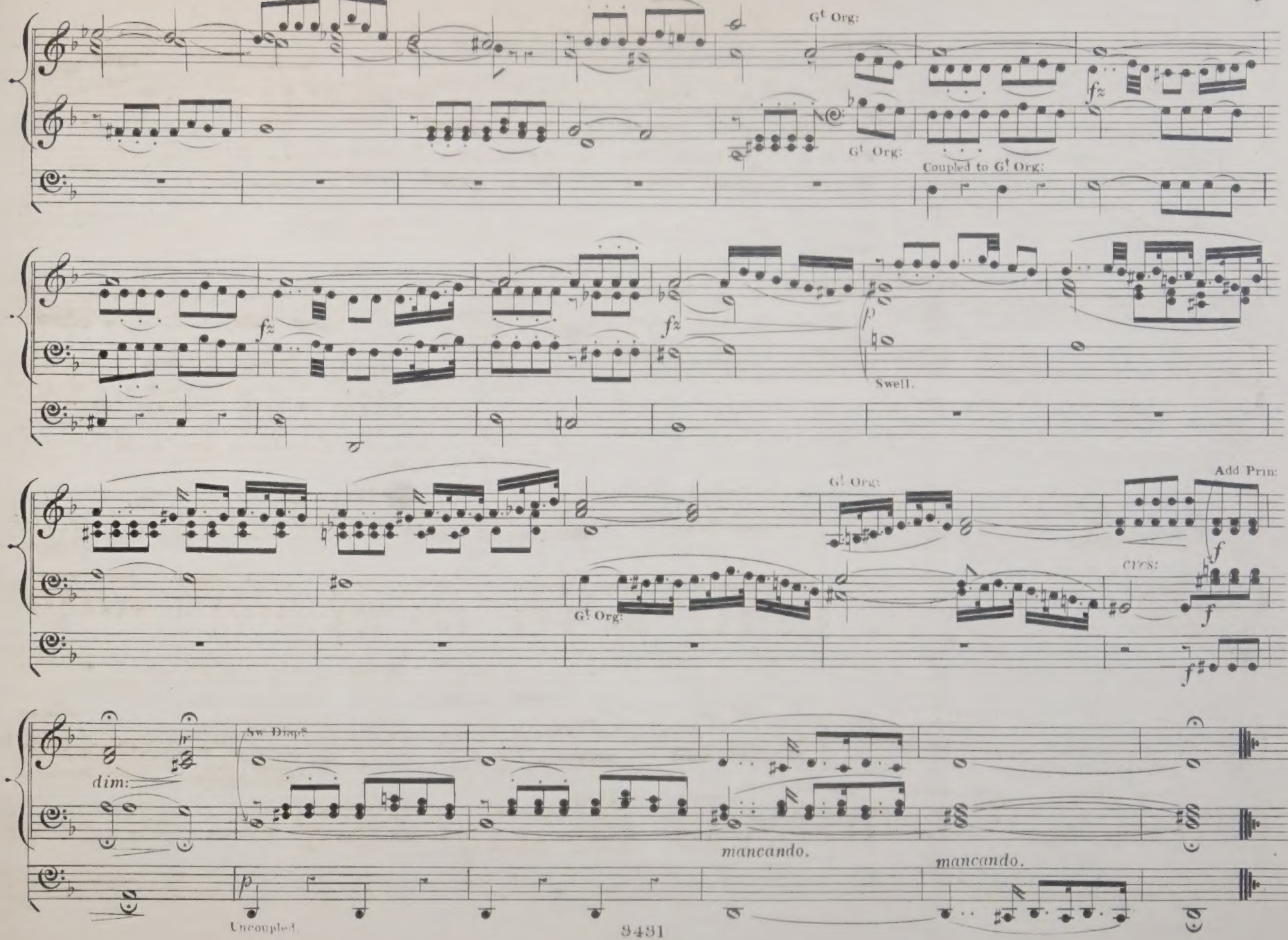

SOLO.
lr
lr
(Flute 8 feet.)
Sw:
sf
sf
Uncoupled.
Clarinet.
sf
Sw:
mf
Gt S. D.
Gt S. D.
coupled to Sw:
Sw: Dia:
8 feet.
16 & 8 feet.
Op: D.
rall?
Sw:
a tempo.
pp
Sw: S. Dia.
rall?
a tempo.
8 feet only.

No. 3.

Andante, FROM OP: 33.

HAYDN.

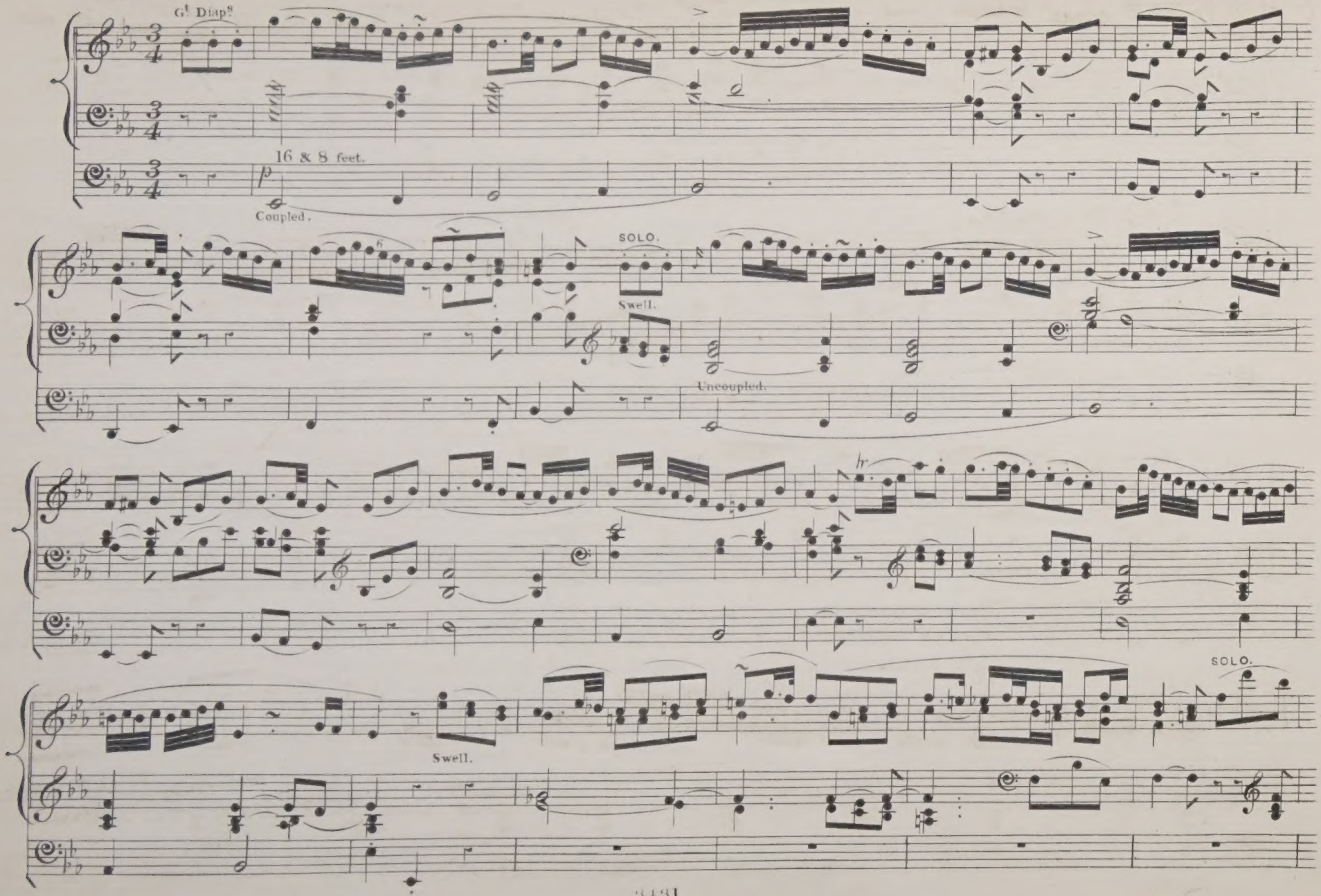


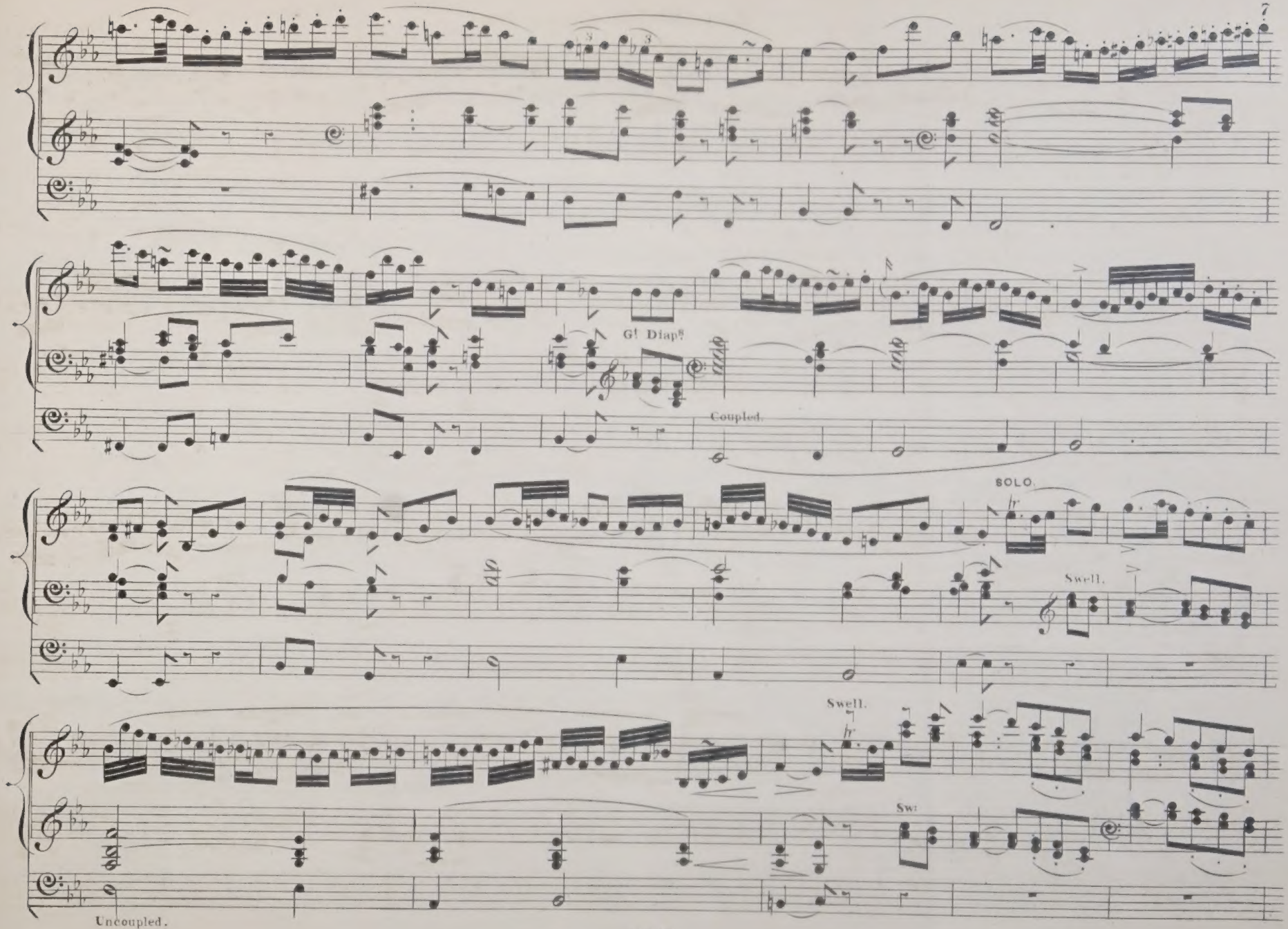

Gt Org:
Gt Org:
Coupled to Gt Org:
fz
fz
fz
p
Swell.
Gt Org:
Gt Org:
Add Prin:
cres:
f
f
f
dim:
Sw Diapn
mancando.
mancando.
p
Uncoupled.

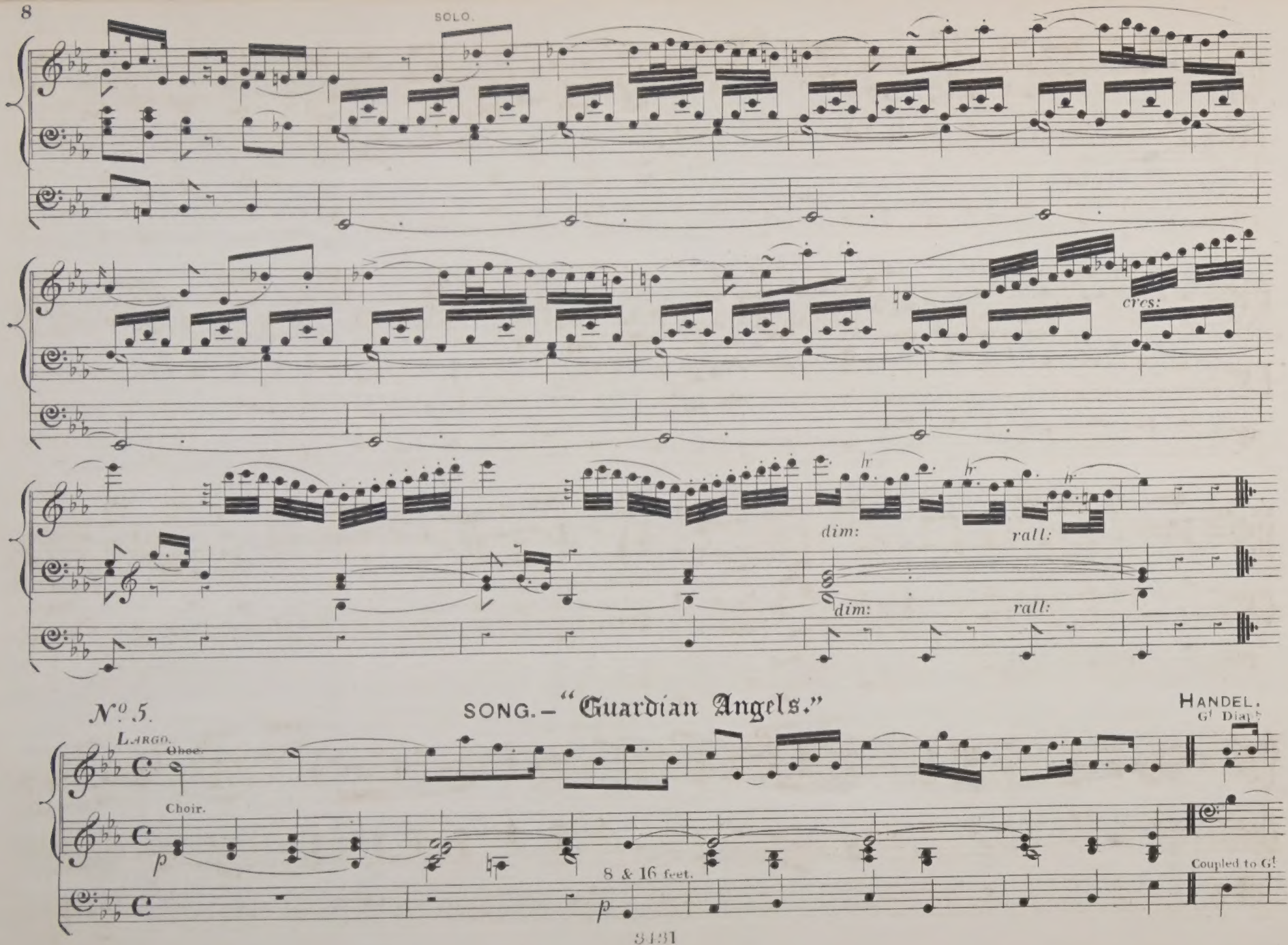
Larghetto, FROM A TRIO.

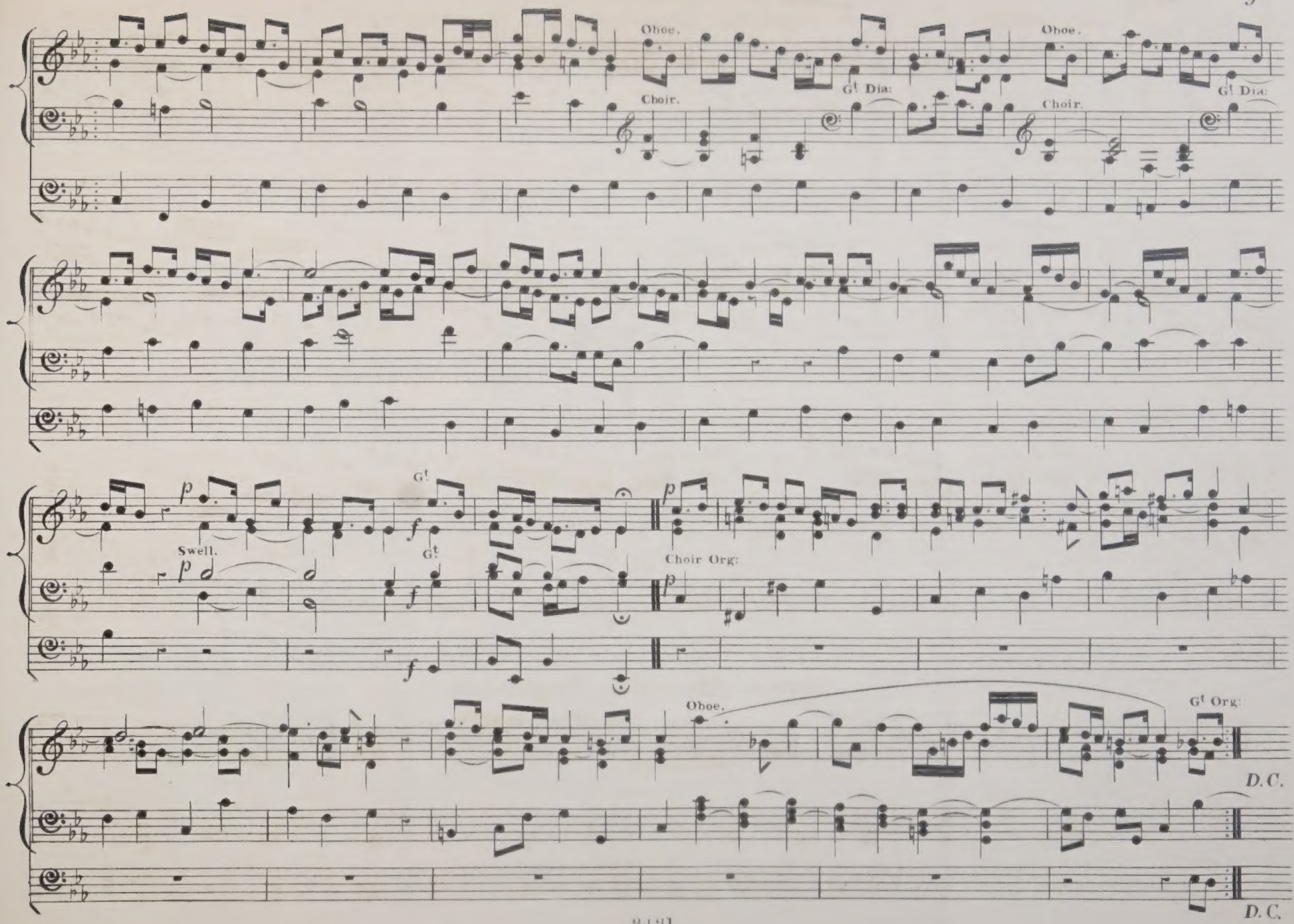
Nº 4.

MOZART,




G! Diap§
Coupled.
SOLO.
Swell.
Swell.
Sw:
Uncoupled.

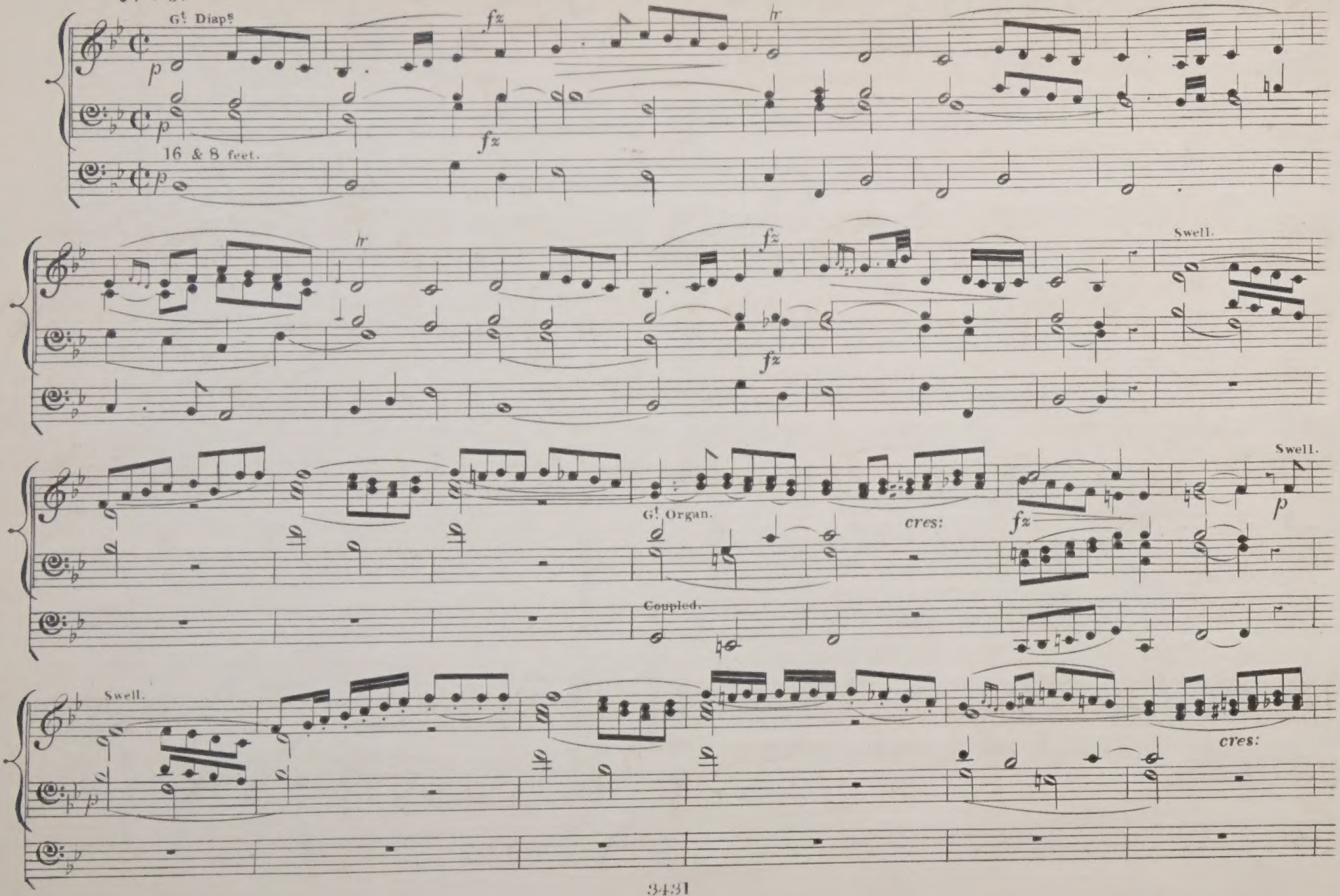

SOLO.
cres:
dim:
rall:
dim:
rall:
No. 5.
SONG.—"Guardian Angels."
HANDEL.
Gt Diap.
Largo.
Oboe.
Choir.
p
8 & 16 feet.
p
Coupled to Gt

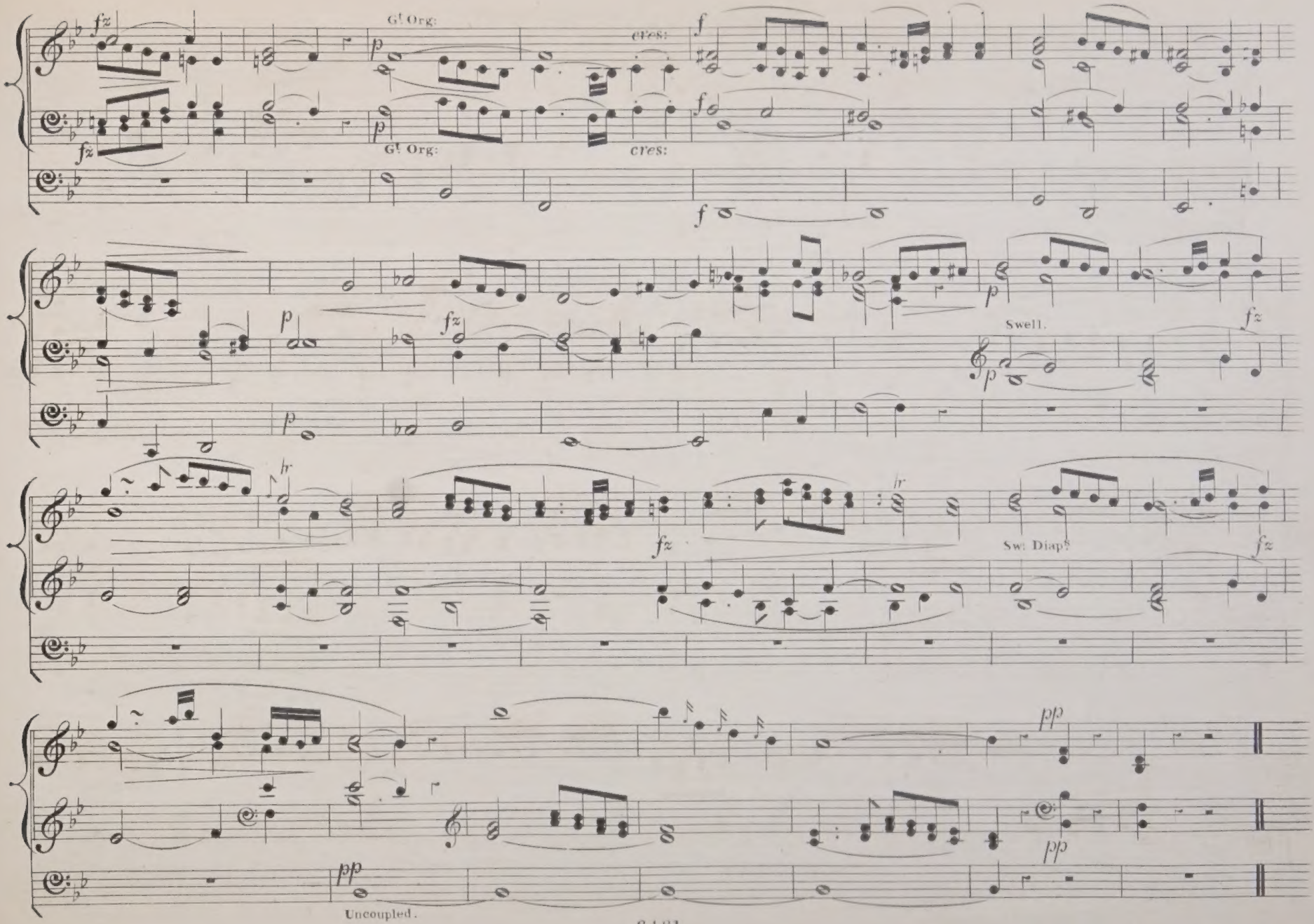

Oboe.
Choir.
Gt Dia:
Oboe.
Choir.
Gt Dia:
p
Swell.
p
Gt
f
Gt
f
p
Choir Org:
p
Oboe.
Gt Org:
D.C.
D.C.

Adagio, FROM A QUARTET. OP: 77.

HAYDN.

No. 6.

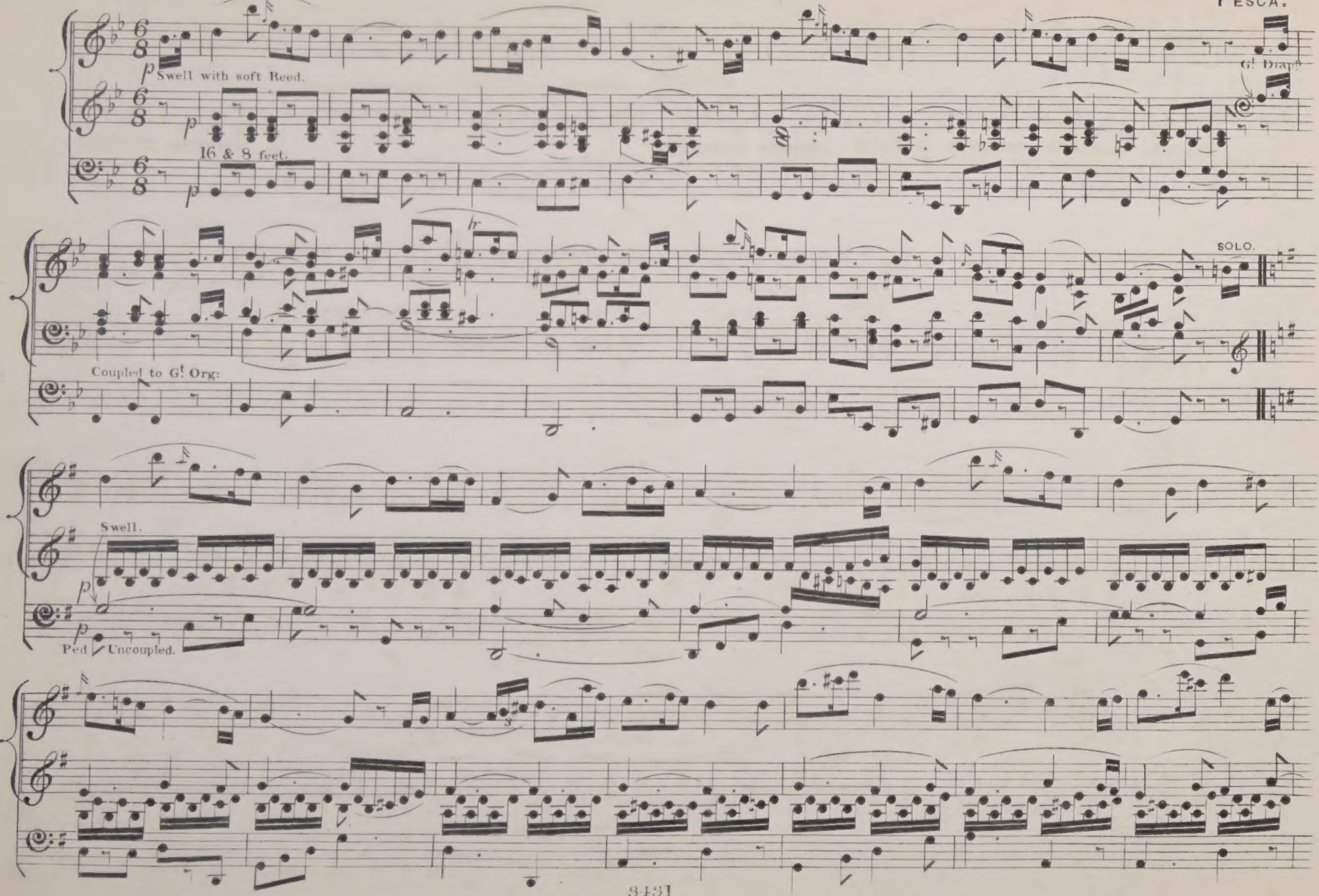


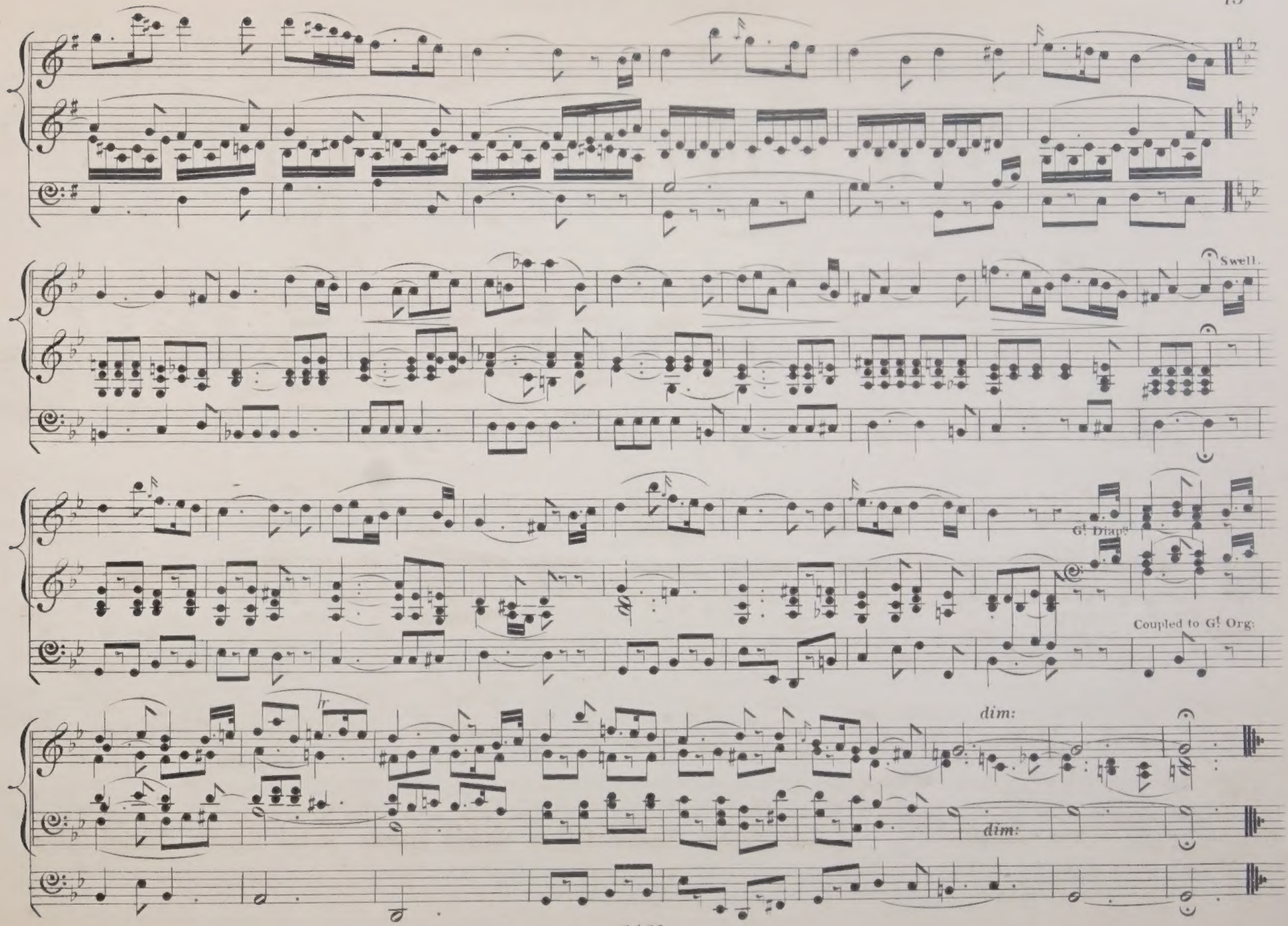

fz
Gt Org:
cres:
f
p
Swell.
hr
Sw: Diap§
pp
Uncoupled.

Andantino Siciliano.

No. 7.

FESCA.




Swell.
G! Diaps
Coupled to G! Org.
dim:
dim:

HENRY SMART'S

Original Compositions for the Organ.

No.		s.	d.
1.	Choral with Variations	1	6
2.	Two Trios	1	6
3.	Grand Solemn March	2	0
4.	Andante. No. 1 in G major	1	6
5.	Andante. No. 2 in A major	1	6
6.	Andante. No. 3 in E minor	1	6
7.	Six Short and Easy Pieces. Nos. 1 and 2	1	6
8.	Ditto ditto 3 and 4	1	6
9.	Ditto ditto 5 and 6	1	6
10.	Air with Variations and Finale Fugato, played by Mr. Best at the opening of the Organ in the Royal Albert Hall	3	0
11.	Twelve Short and Easy Pieces in Various Styles, Nos. 1 to 4	2	6
12.	Twelve Short and Easy Pieces in Various Styles, Nos. 5 to 8	2	0
13.	Twelve Short and Easy Pieces in Various Styles, Nos. 9 to 12	2	6

(To be continued.)

"Mr. Smart's promise of a series of compositions for the organ is rapidly being fulfilled, and many who are waiting for further contributions will be delighted to find that the present numbers are just as elegant, melodious, and useful, as any of those that preceded them. Nos. 7, 8, and 9 contain six short and easy pieces—two in each number—short and easy 'tis true, but not to be despised on that account by those who consider themselves capable of attacking works long and difficult. The first of those in No. 7, is a sweet morceau of a capital length for general purposes, in the key of D, each of the two themes being introduced on a pedal-point. The second in No. 7 is a very model of beauty, simple enough for a child, and yet full of sweet suggestions to a practised musician. The smooth running passage added to the first theme on its re-appearance is exceedingly happy in its effect. Neither of these pieces adhere rigidly to a common form. The second theme of No. 1 occurs on both occasions in the dominant, and the second theme of No. 2 is (alas!) heard but once. These deflections from habitual outline are, however, deserving of imitation by other writers. Of the two short pieces (Nos. 3 and 4 of the six) contained in No. 8, the first in A major is of that pastoral time ($\frac{6}{8}$) and character, which is so well adapted to inspire a proper frame of mind to those present at the services of the Church. This is somewhat more elaborated than the two preceding 'short pieces,' being in sonata form in all its integrity. The re-entrance of the first theme (after the first inversion of the chord of B flat) is most ingenious and pleasing. The other piece of this number is very simple and plaintive, but solemn and effective. The two pieces in No. 9 are both adapted for short concluding voluntaries, being for the full organ and in a spirited style. These three numbers—7, 8, and 9,—containing the six short and easy pieces, are as valuable a contribution to an organist's portfolio as any of the more elaborate works of the series. No. 10 consists of an air with variations closing with a 'Finale fugato.' Like other airs varied, it is well adapted for the exhibition of the ear-tickling solo stops of a good organ, and must have made a sensation when played by Mr. Best at the opening of the organ in the Albert Hall. In Nos. 11, 12, and 13, we again enter upon a series of short and easy pieces, but this time the pieces are shorter and easier than the previous series (in Nos. 7, 8, and 9), the whole of the twelve occupying but three numbers. The third and fourth (in No. 11) are sure to please, the sixth (in No. 12), a 'quasi pastorale,' is exceedingly graceful, the eighth (in No. 13) is in the author's best style, and the Fughetta (No. 13) makes a solid and substantial close to the series. Masters of the instrument, as well as students, have to thank our great English composer, Smart, for these his valuable additions to a much neglected branch of musical literature."—*Musical Times, October*, 1871.

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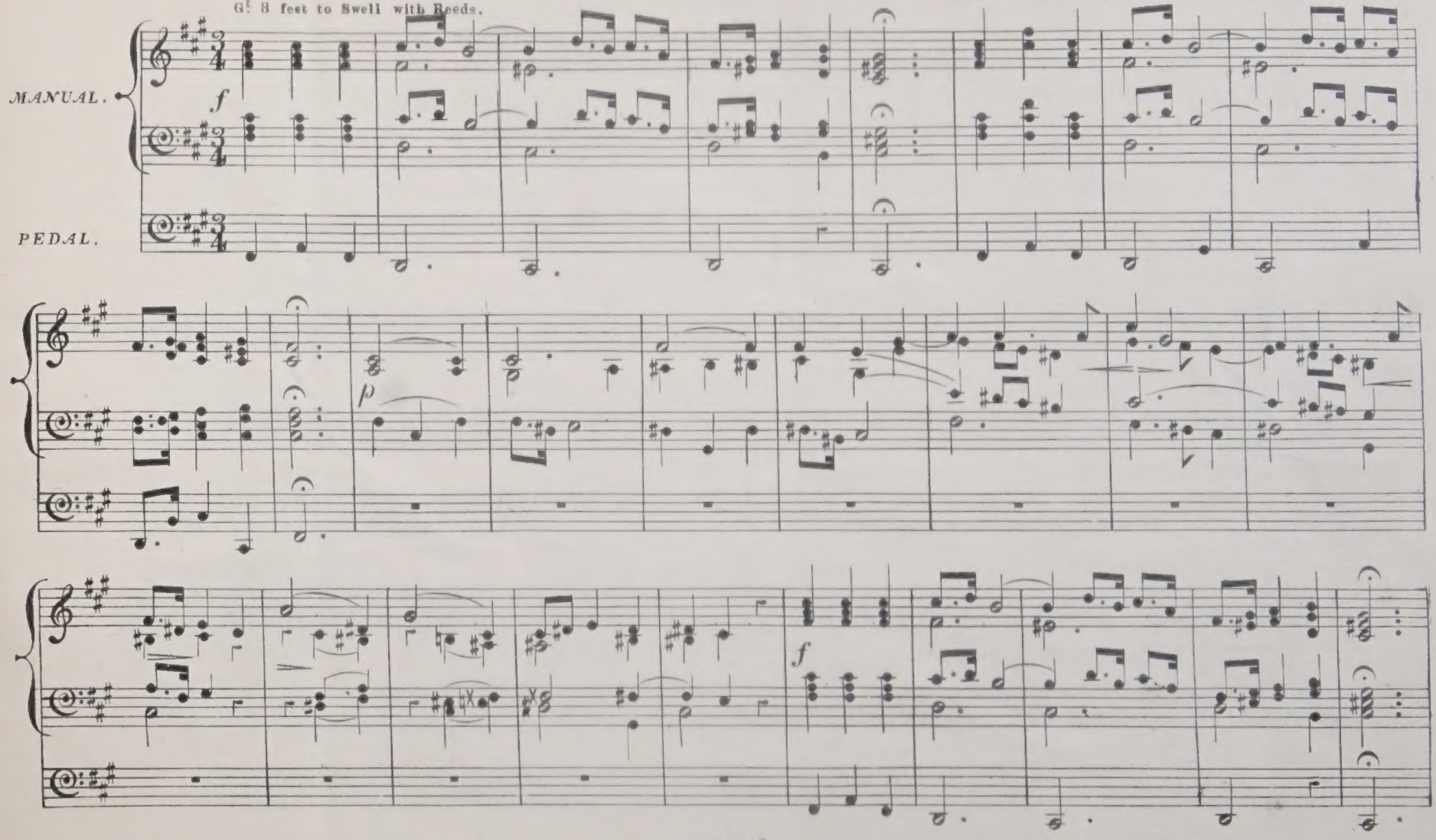
a mon eléve et ami Dr JOHN HINTON.

CÉSAR FRANCK.
(Professor of the Organ Conservatoire de PARIS.)

Poco Maestoso.

G^d 8 feet to Swell with Reeds.



W.796.

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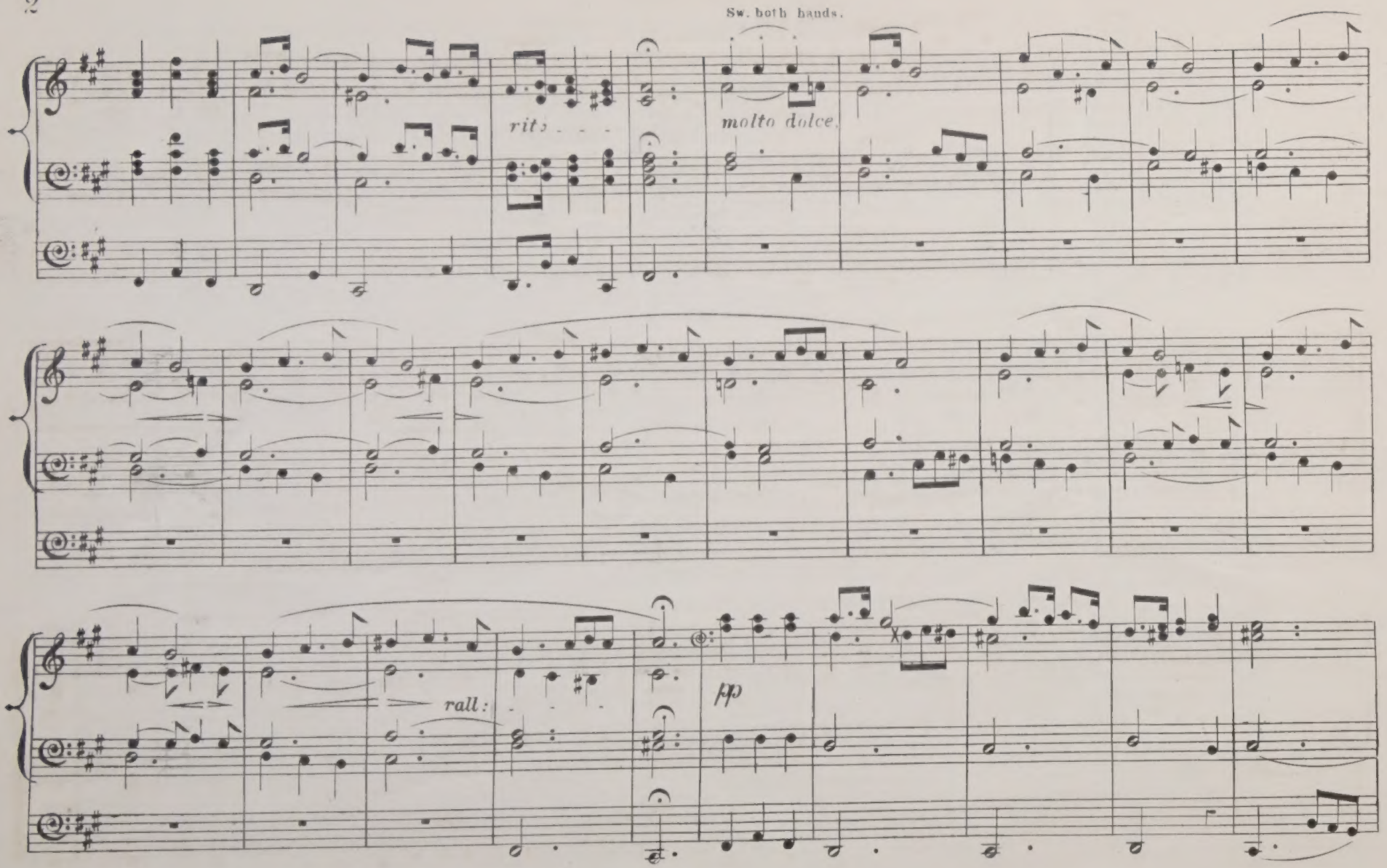

Sw. both hands.
rit: - - -
molto dolce.
rall:
pp

G! soft 8 f! to Sw.

cantabile.

sempre dolce.

dim: - - - - in - - - - u - - - - en - - - - do

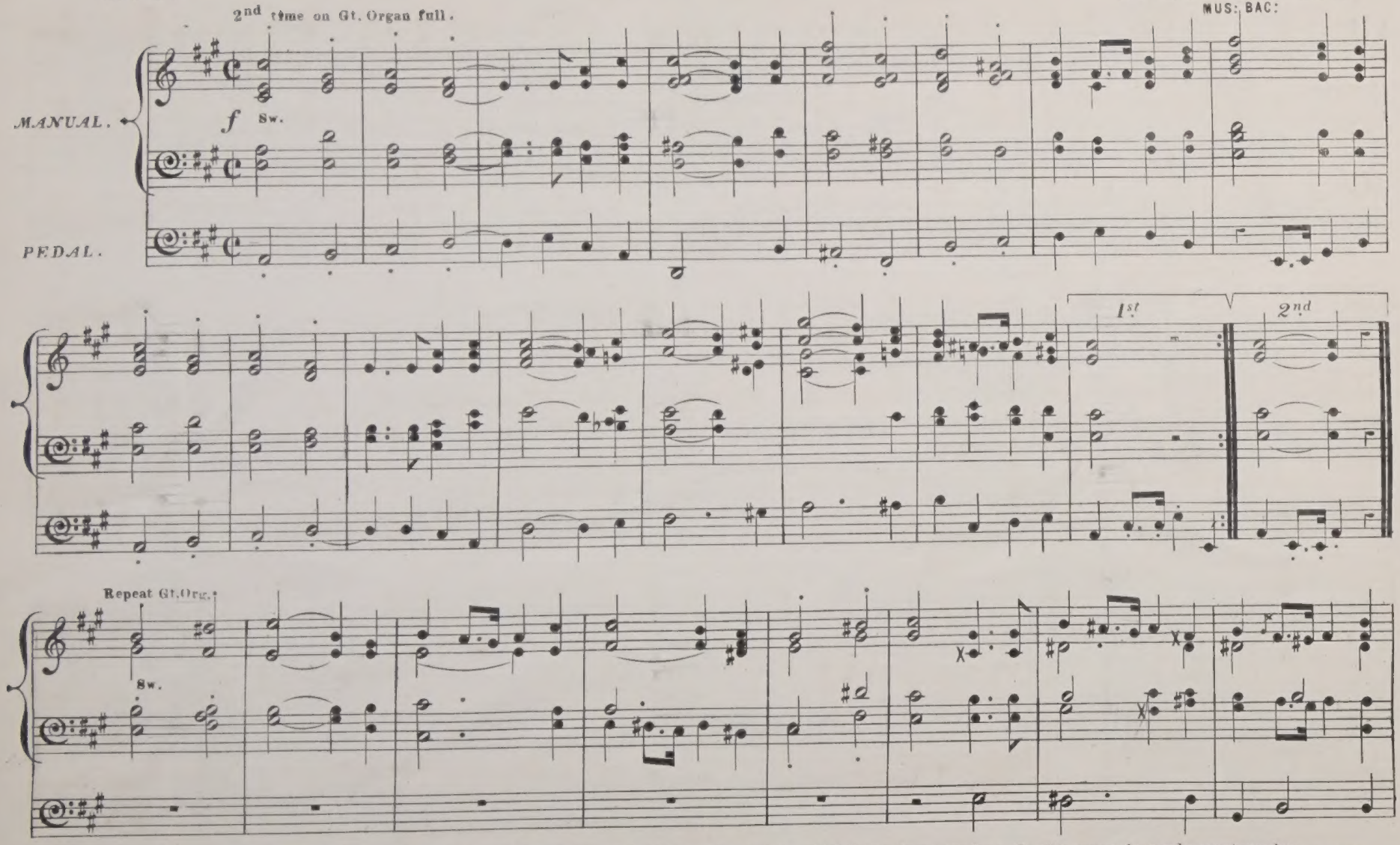
rall: - - - -

FESTIVAL MARCH.

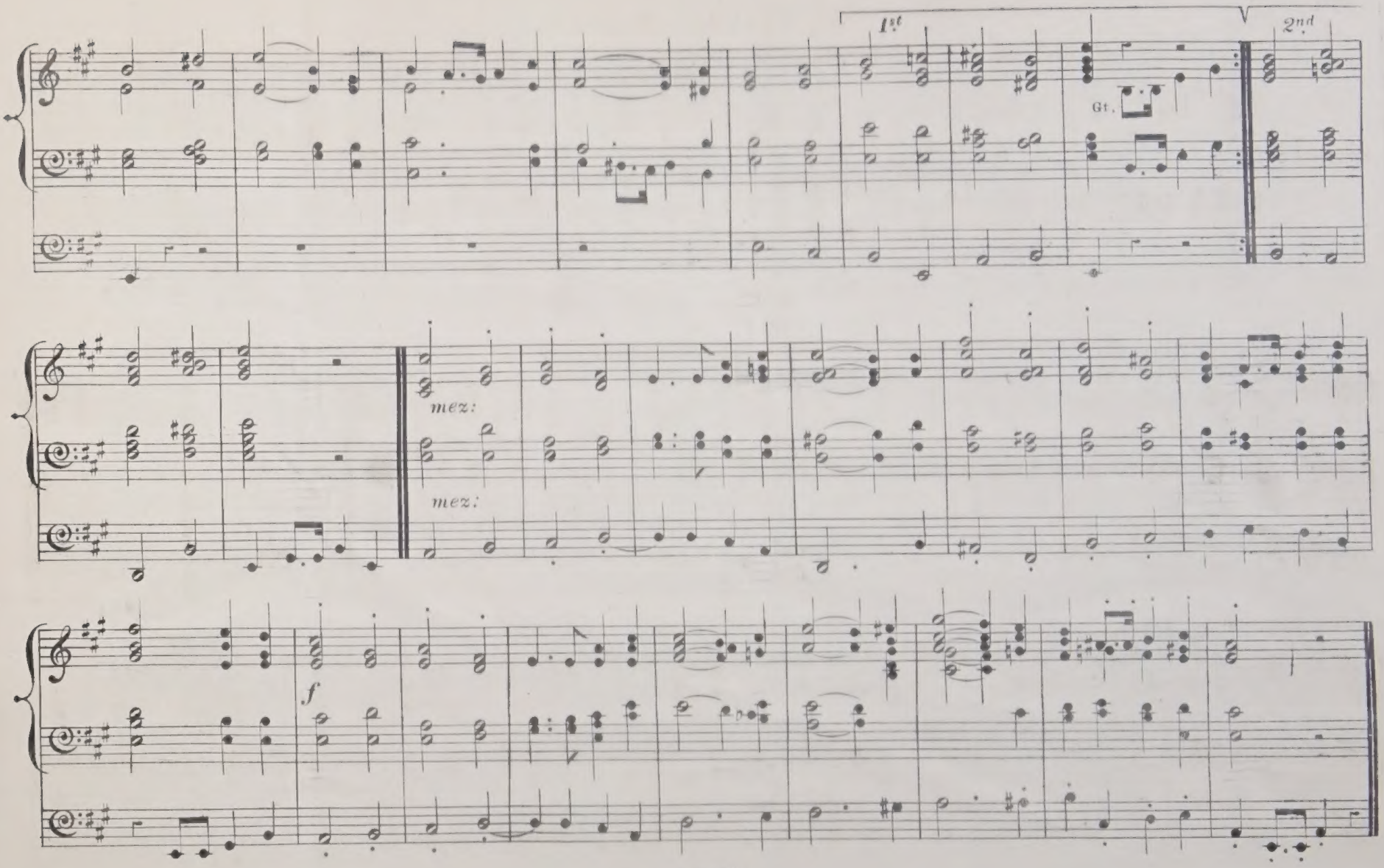
No. 2.

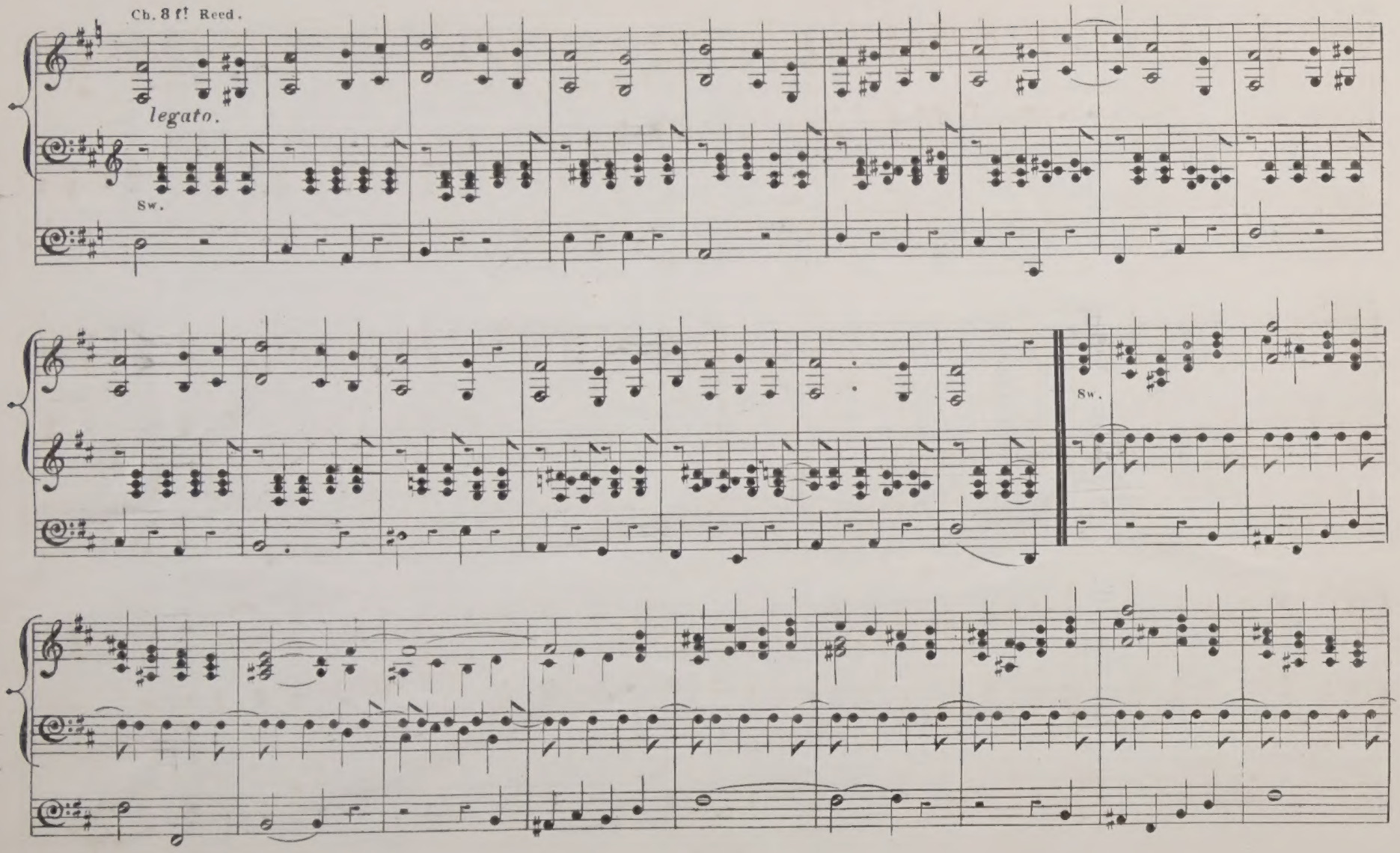
GORDON SAUNDERS.

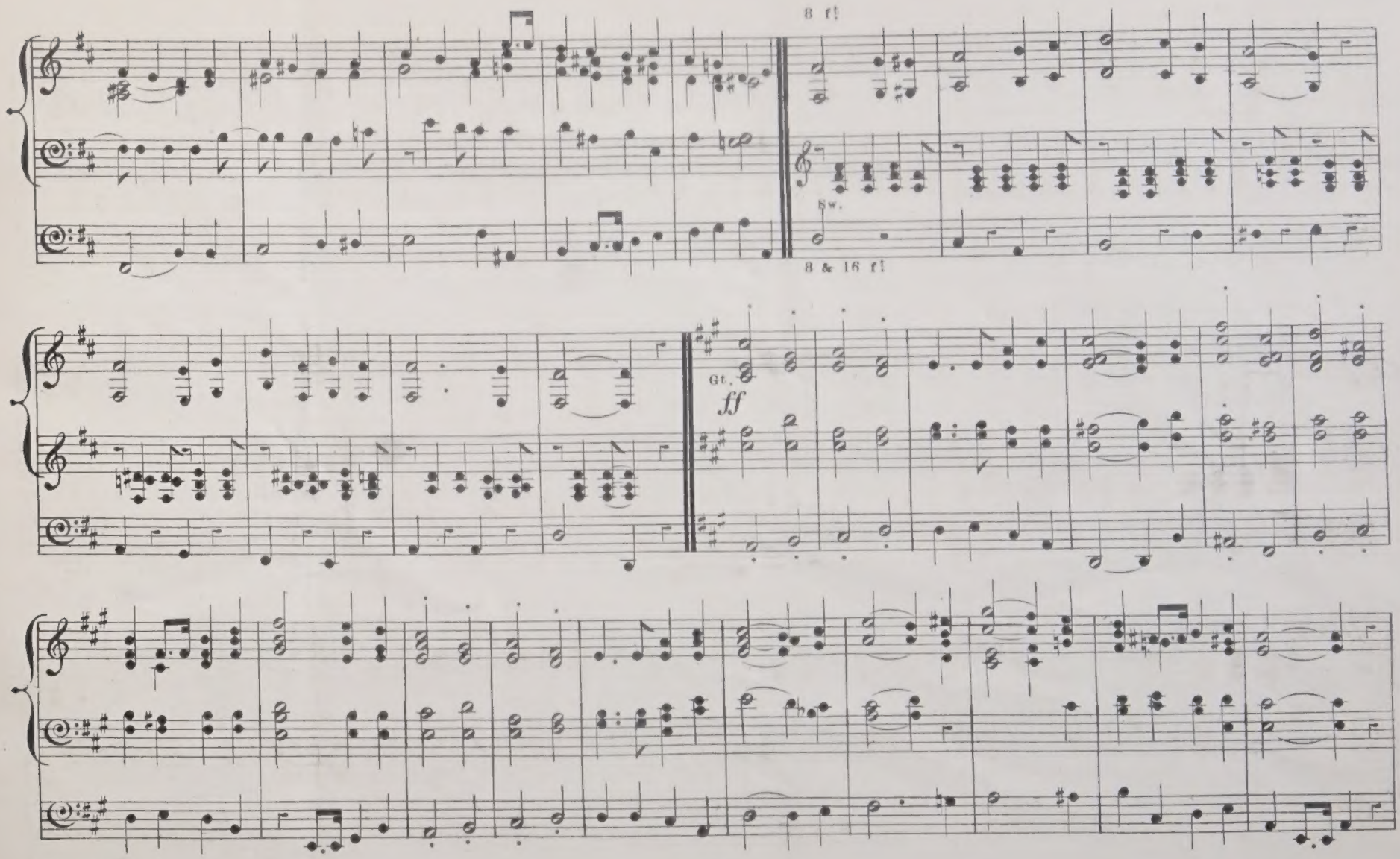
MUS. BAC.

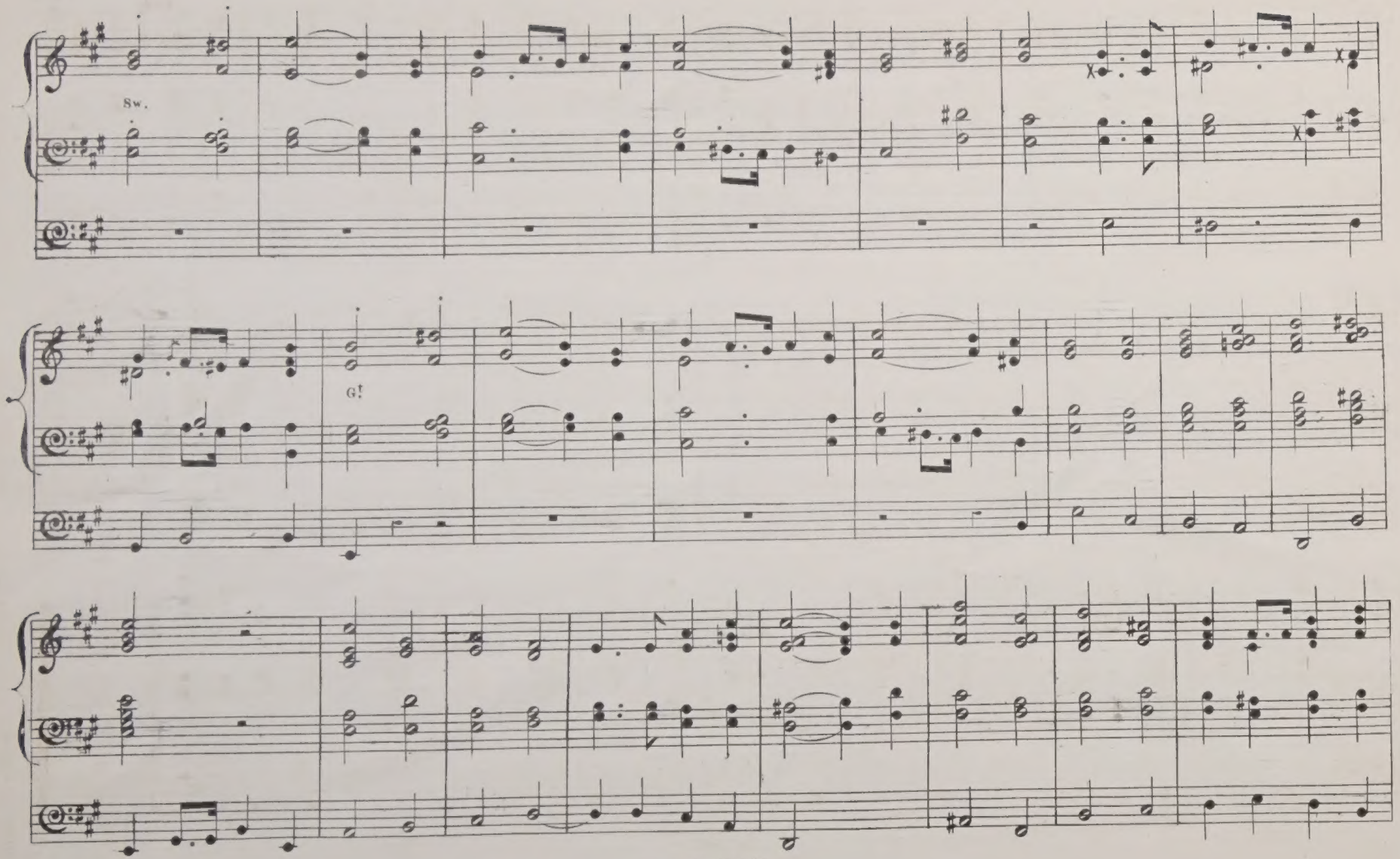


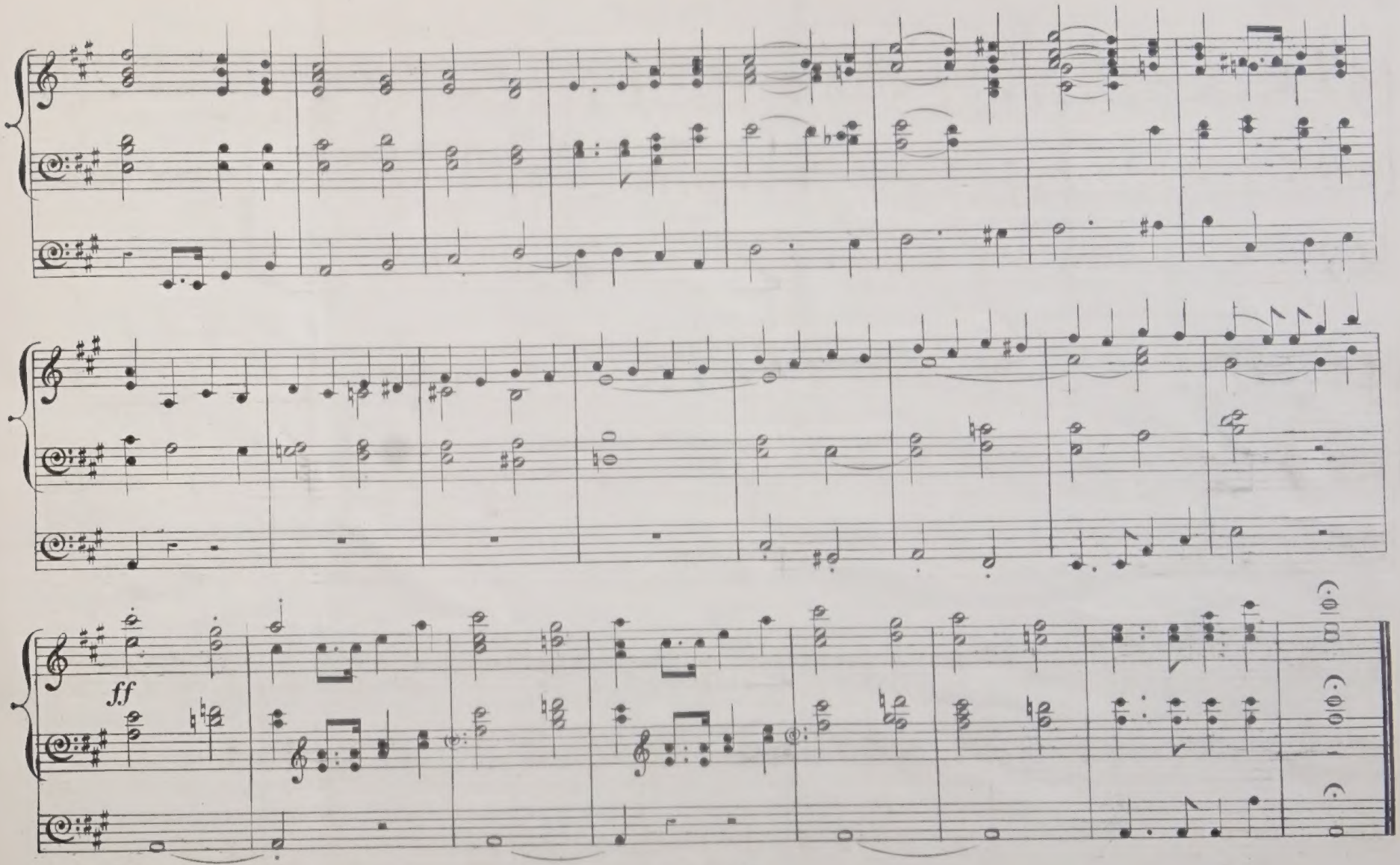
This piece is substituted for the "Fugue" which was to have appeared in this number but for which it was found too long. It will appear in a subsequent number. *Editor.*


1st
2nd
Gt.
mez:
mez:
f


Ch. 8 ft Reed.
legato.
Sw.
Sw.


8 ft
Sw.
8 & 16 ft
Gt.
ff


Sw.
G!

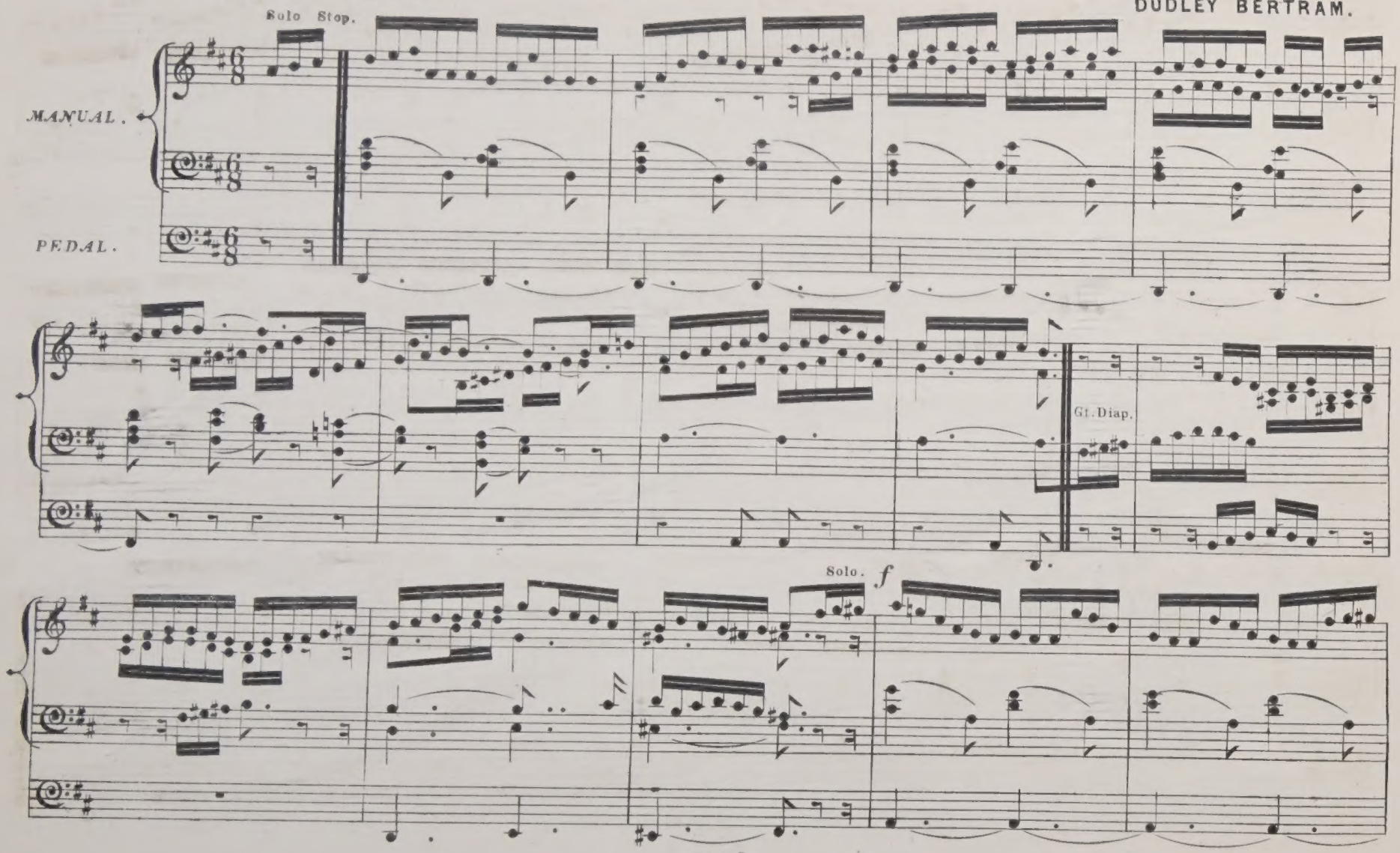

ff

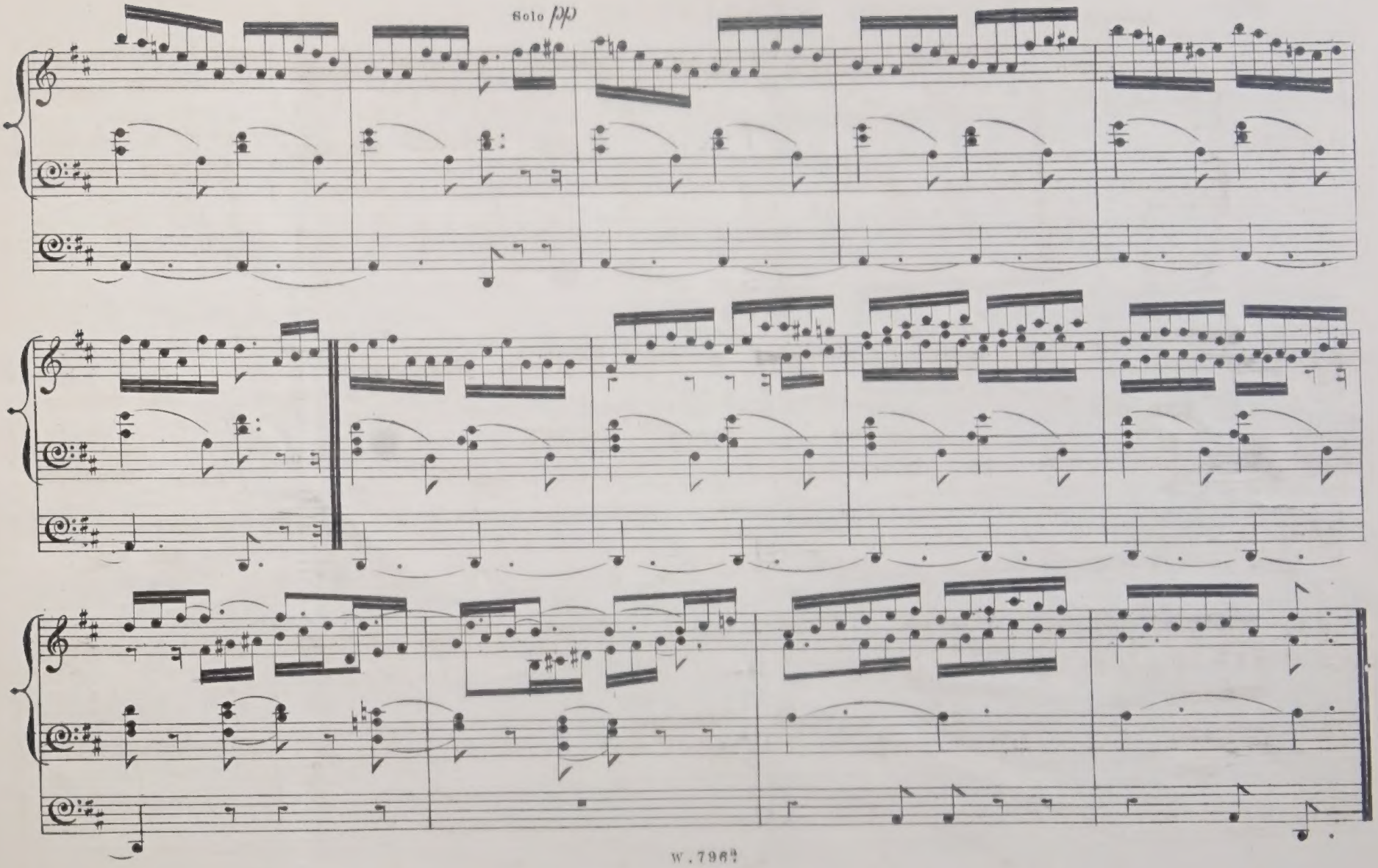
No. 3.

PASTORALE.

Andante con moto.

DUDLEY BERTRAM.



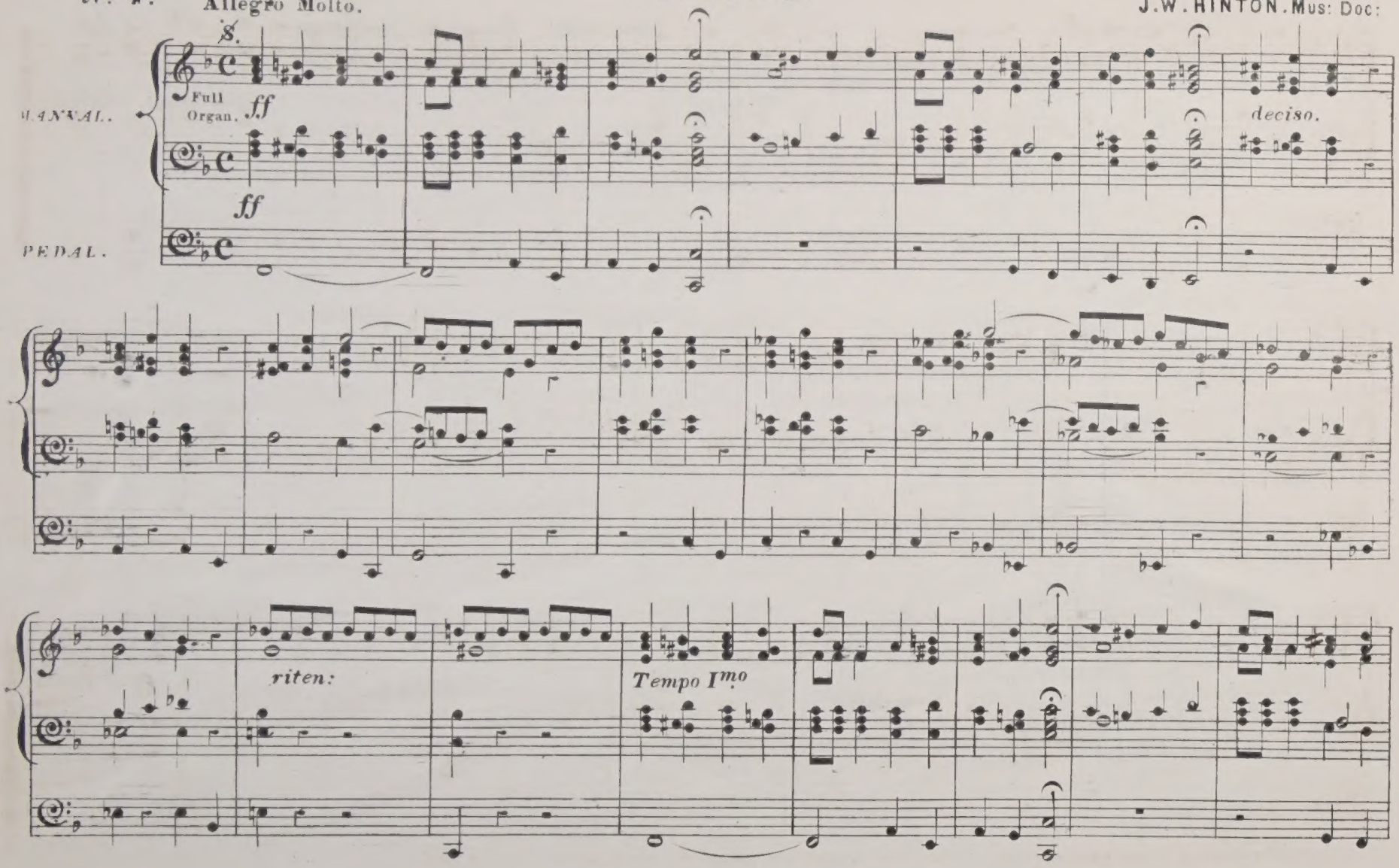

Solo pp

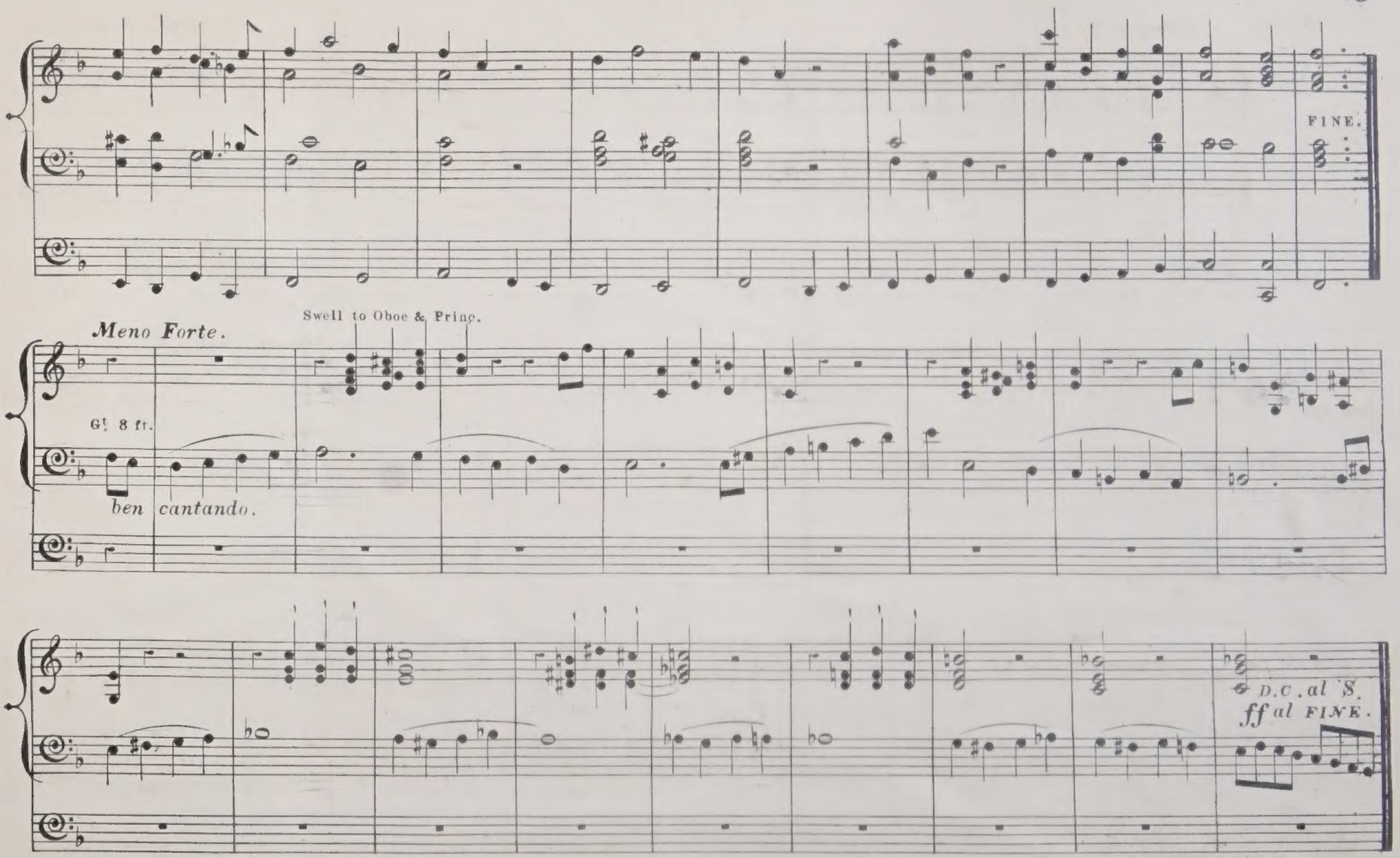
No 4.

POSTLUDE.

Allegro Molto.

J.W. HINTON. Mus: Doc:

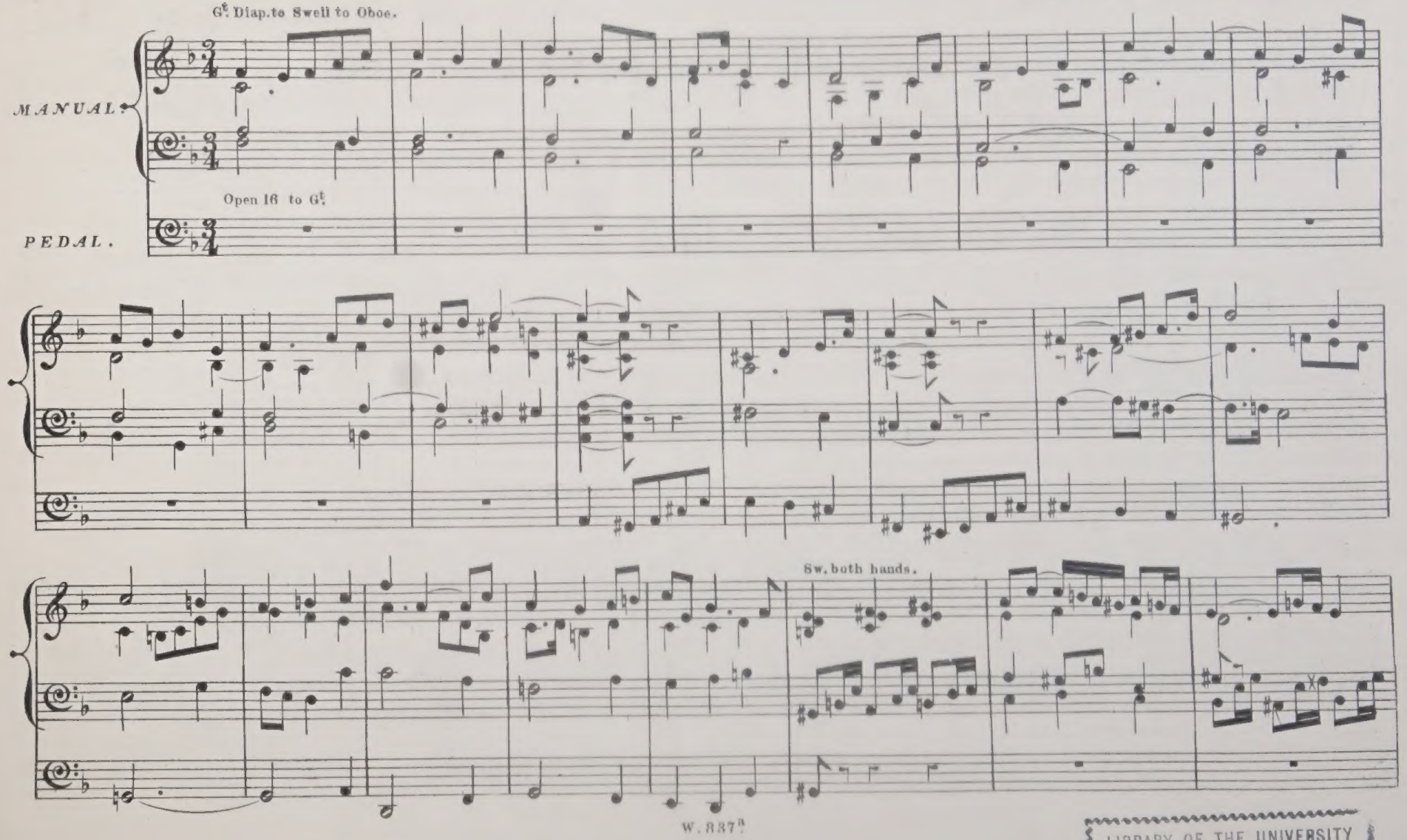




The **Andante by Humphrey J. Stark** Mus. Bac. announced for this number is unavoidably postponed till *next number*.

N°. 1.

A. ROUSSEAU. 1st PRIZE FOR ORGAN.
CONSERVATOIRE DE PARIS.



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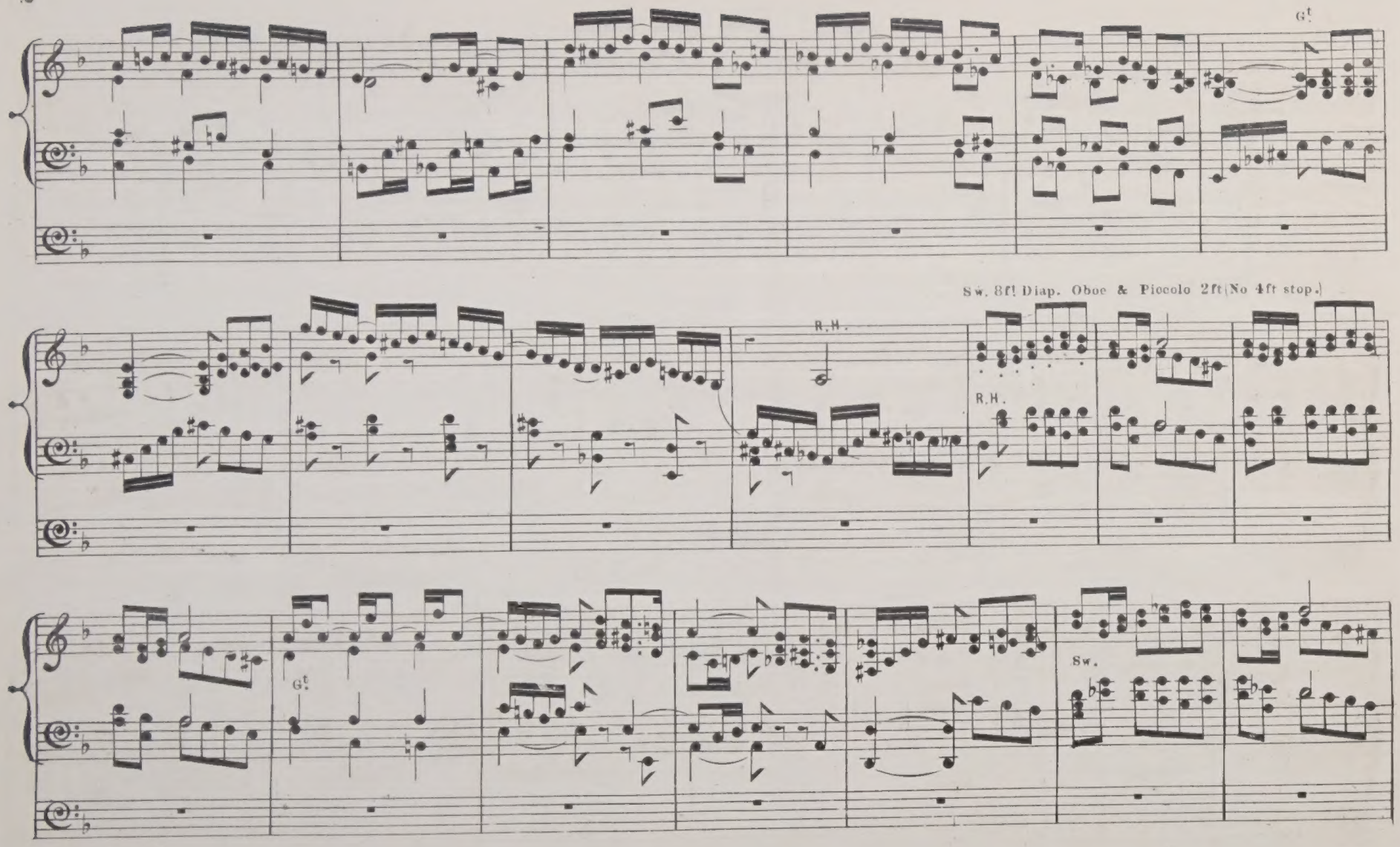
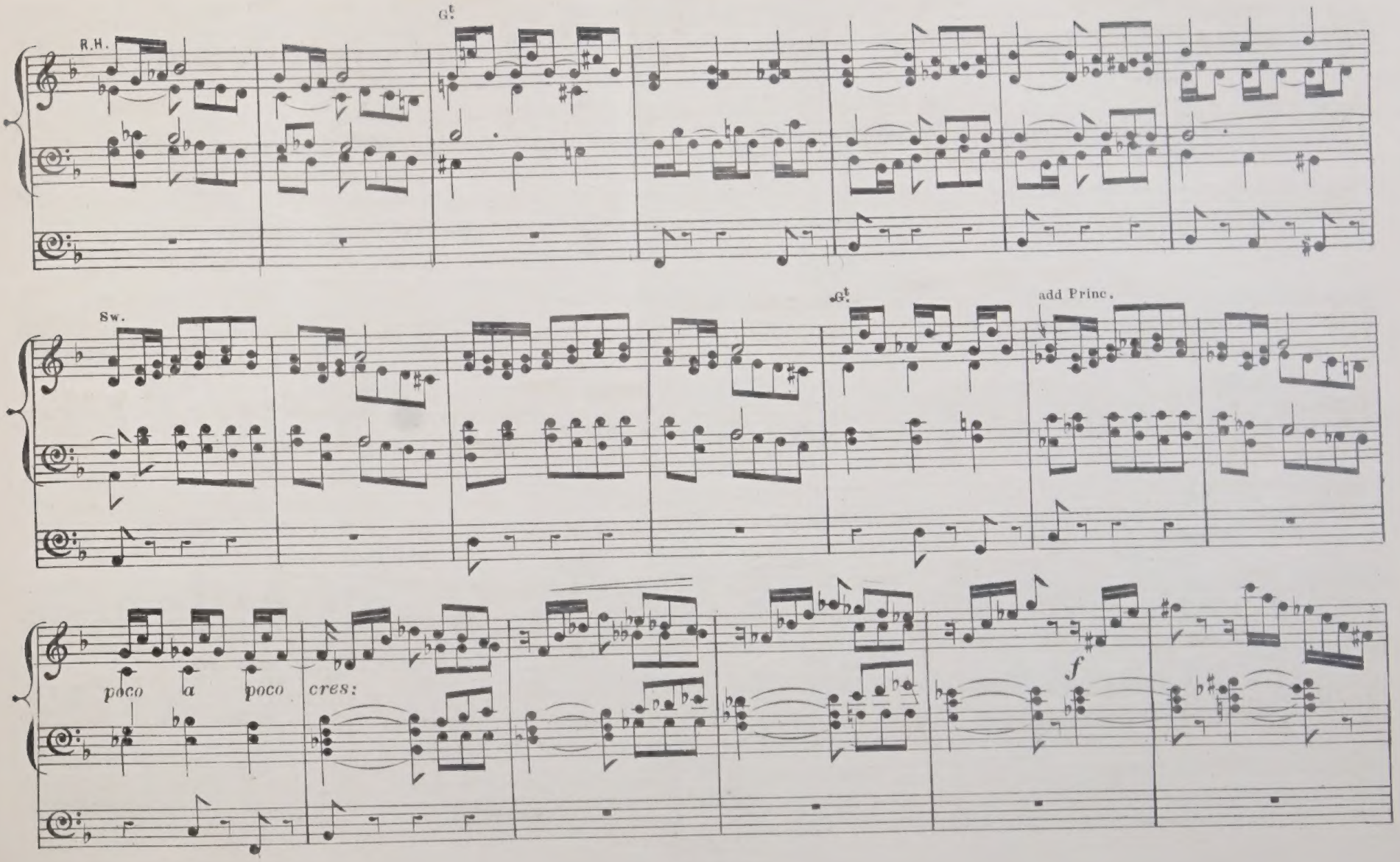
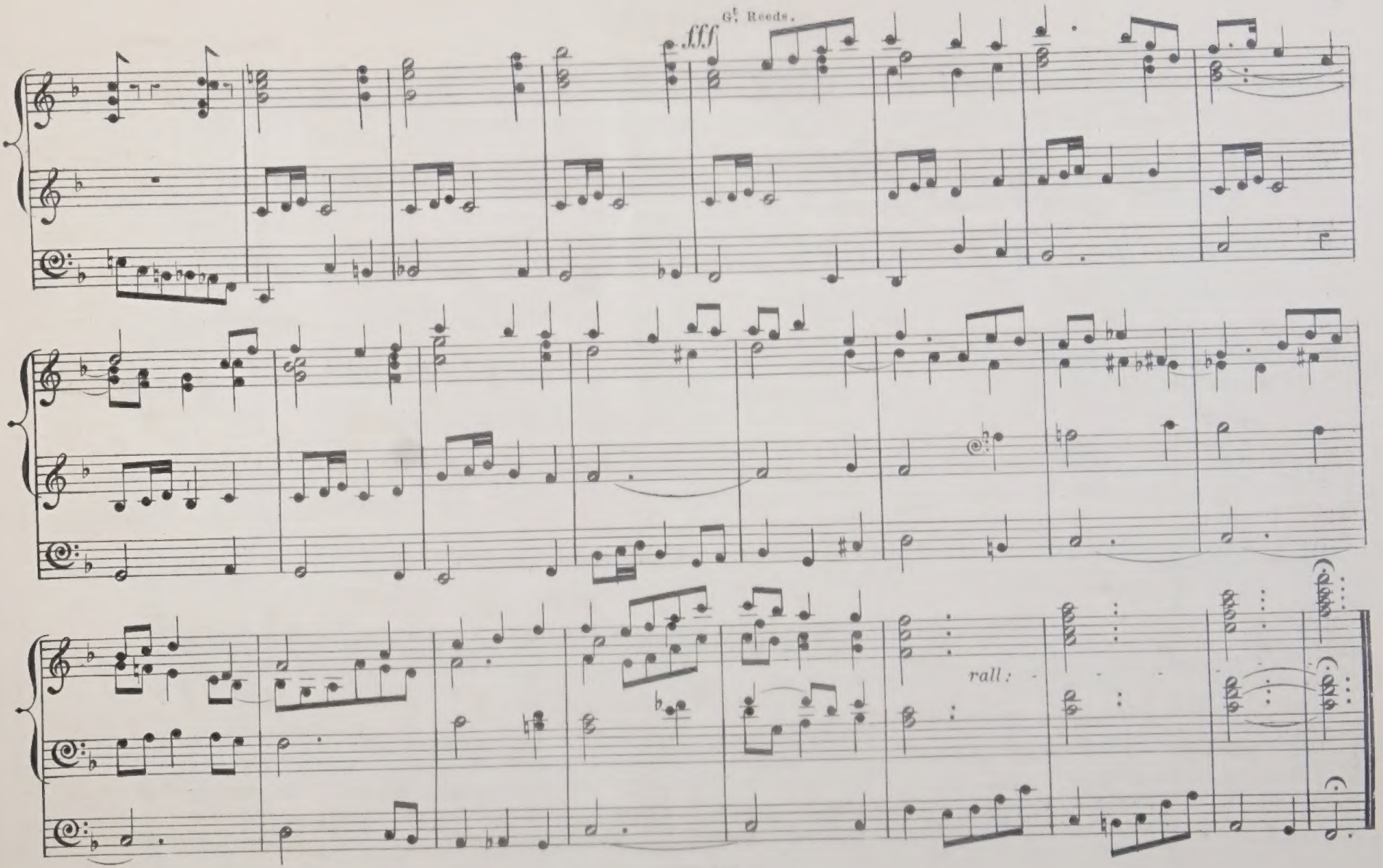

G.t
Sw. 8ft Diap. Oboe & Piccolo 2ft (No 4ft stop.)
R.H.
R.H.
G.t
Sw.


R.H.
G.t
Sw.
G.t
add Princ.
poco a poco cres:
f

Full without G.t Reeds & Mixture.

Add Mixture.

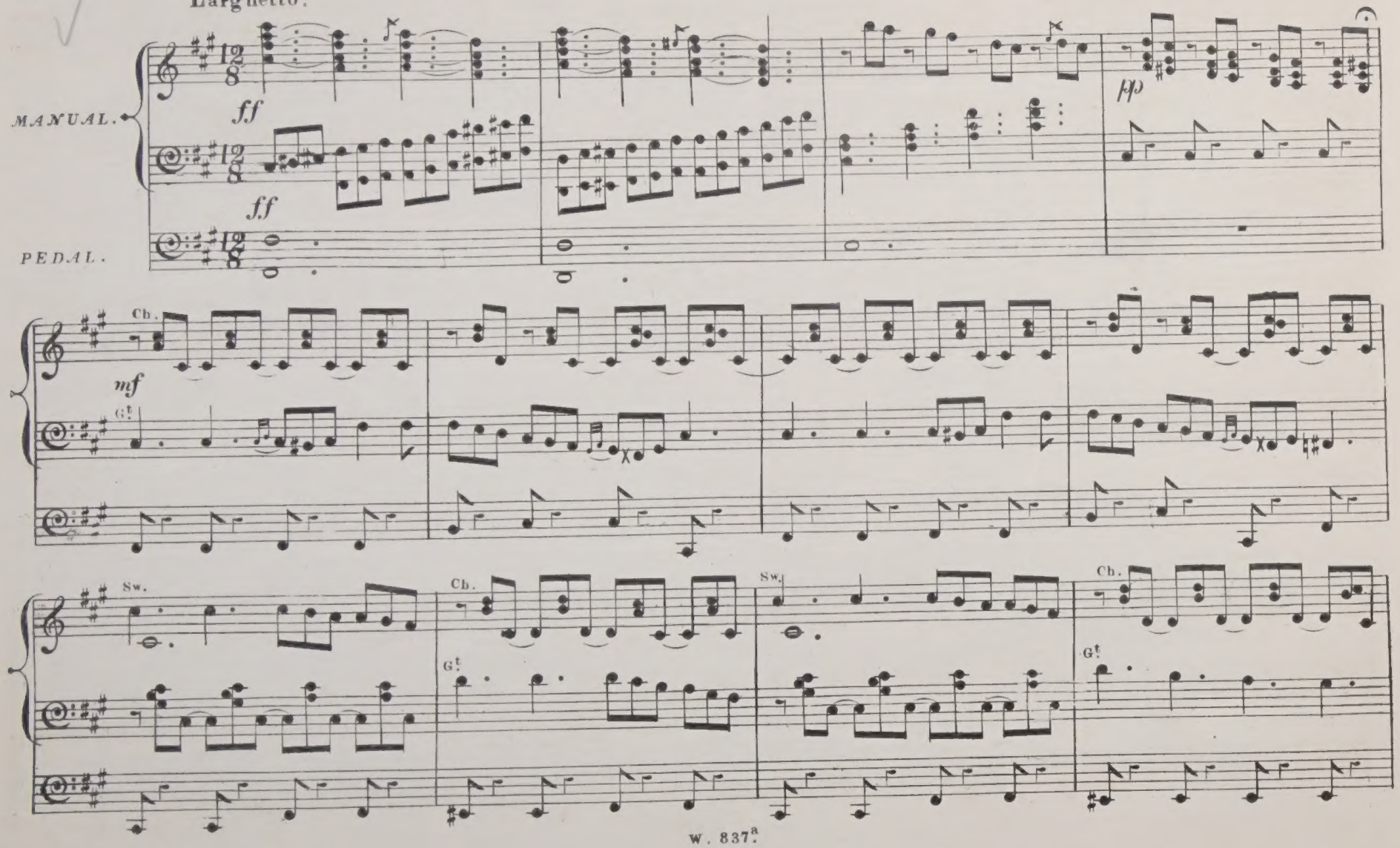
cres:

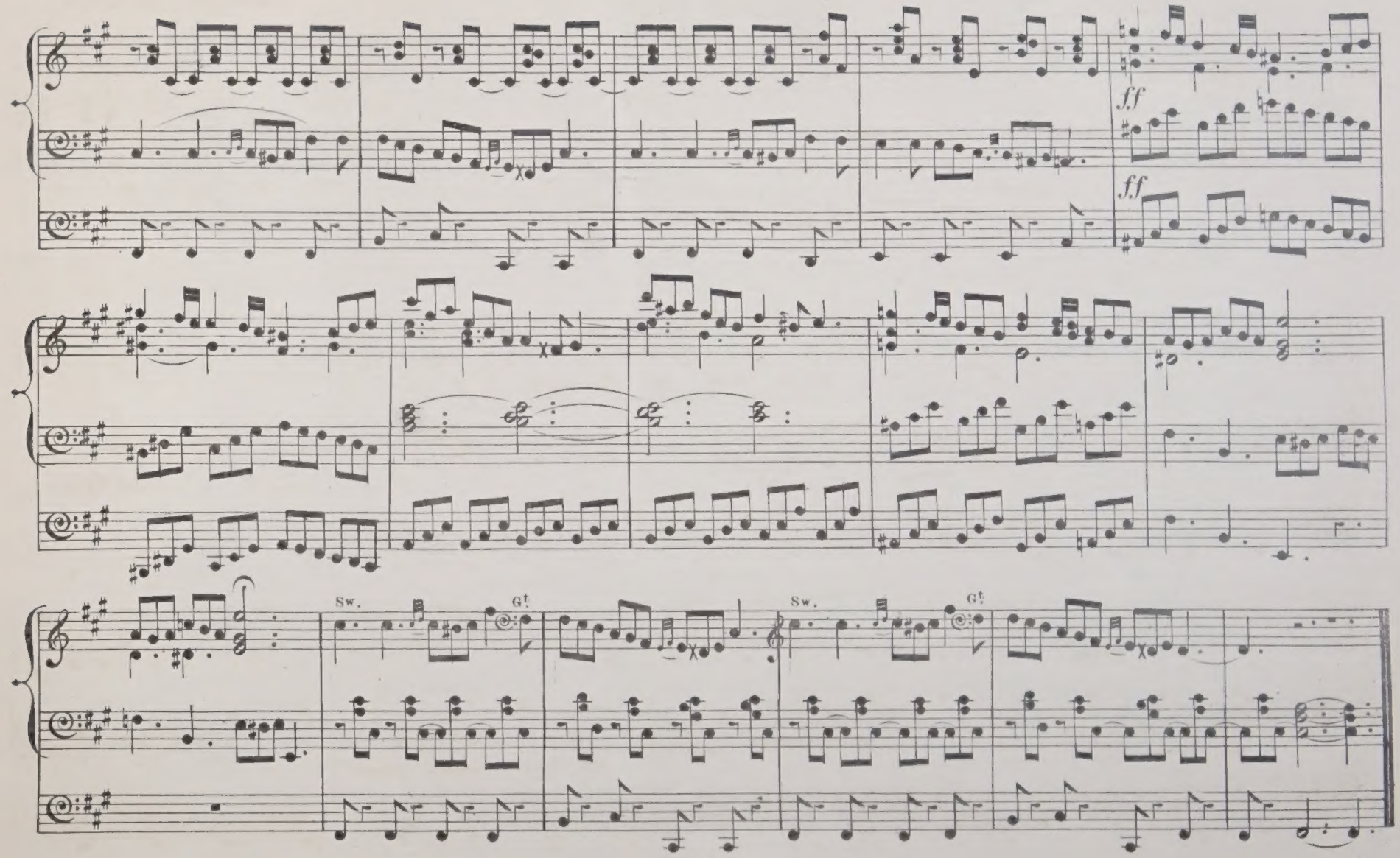

Gt. Reeds.
fff
rall:

ANDANTE.

WALTER SPINNEY.

Larghetto.



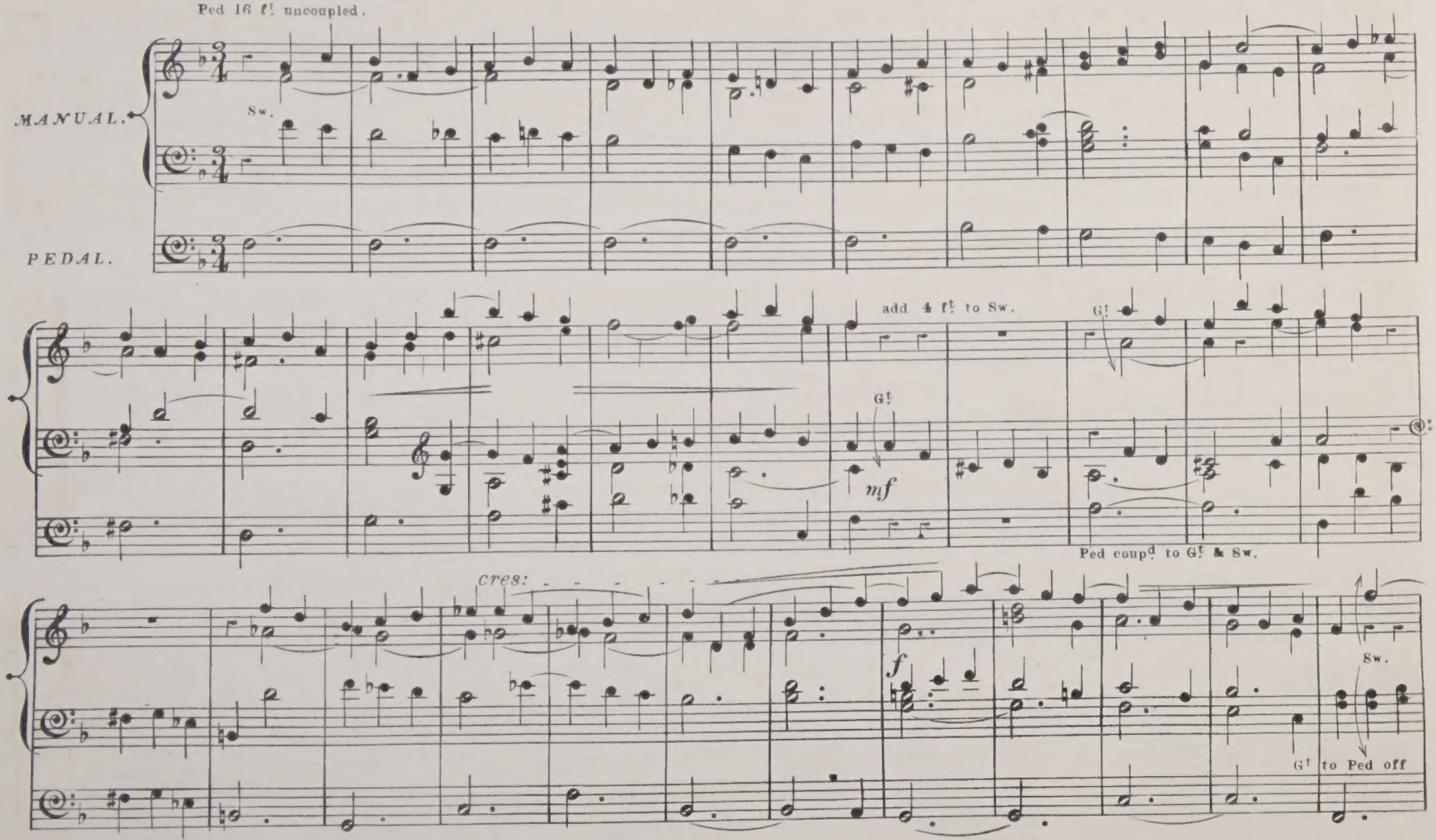

ff
ff
Sw.
Gt.
Sw.
Gt.

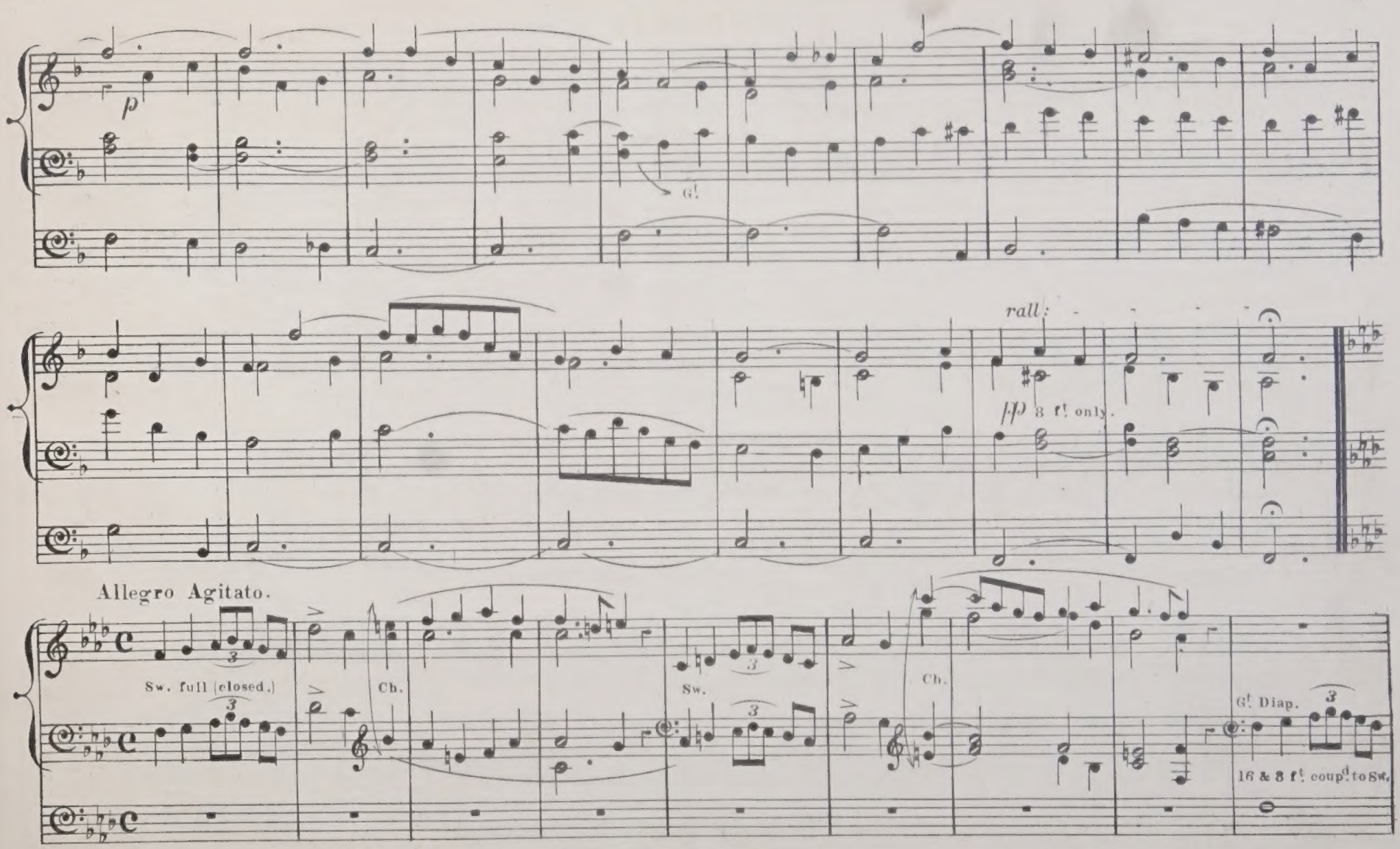
Inscribed to H.G.Bonavia Hunt Esq. M.A. Mus.B. Warden of Trinity College.London.

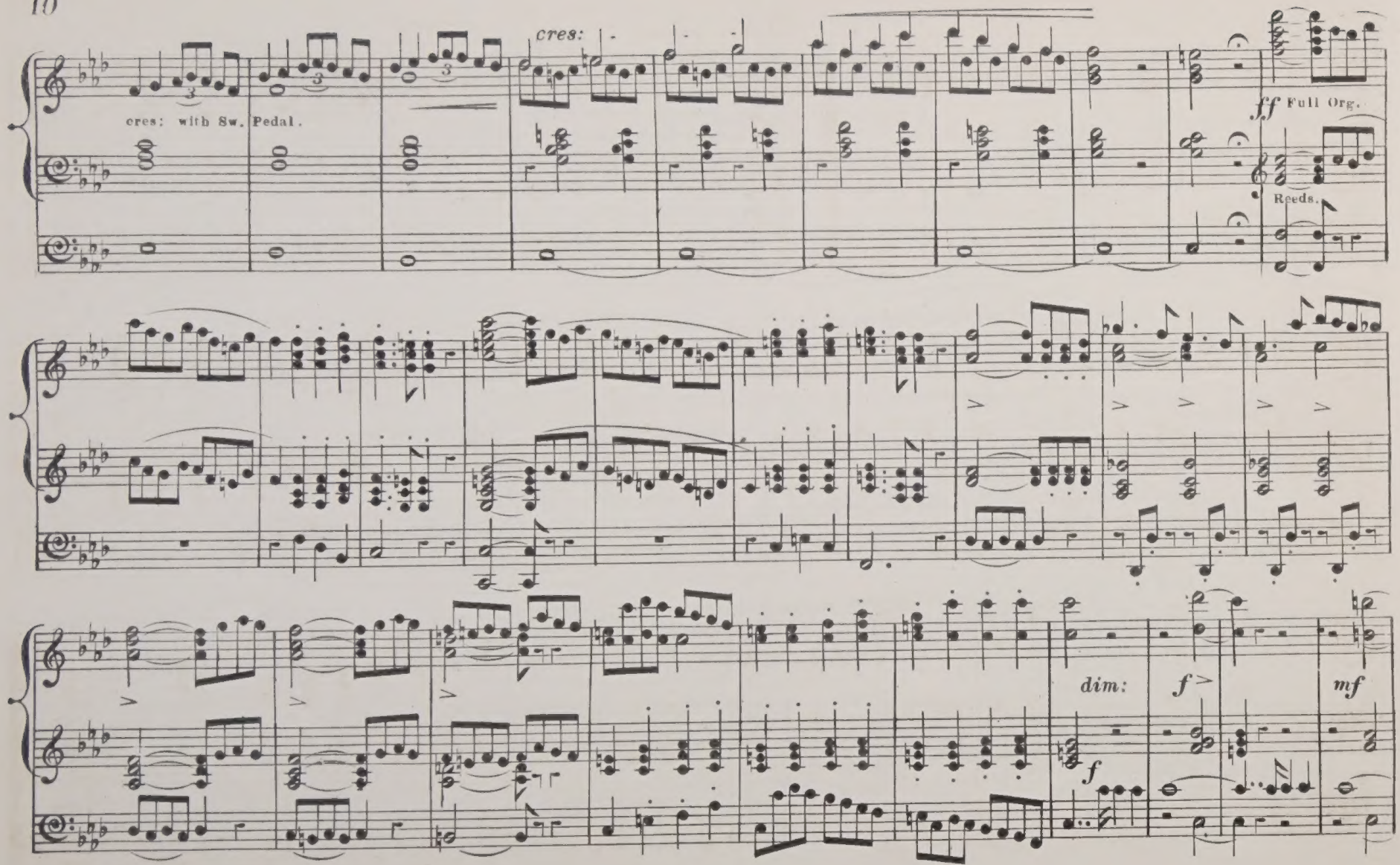
ANDANTE.

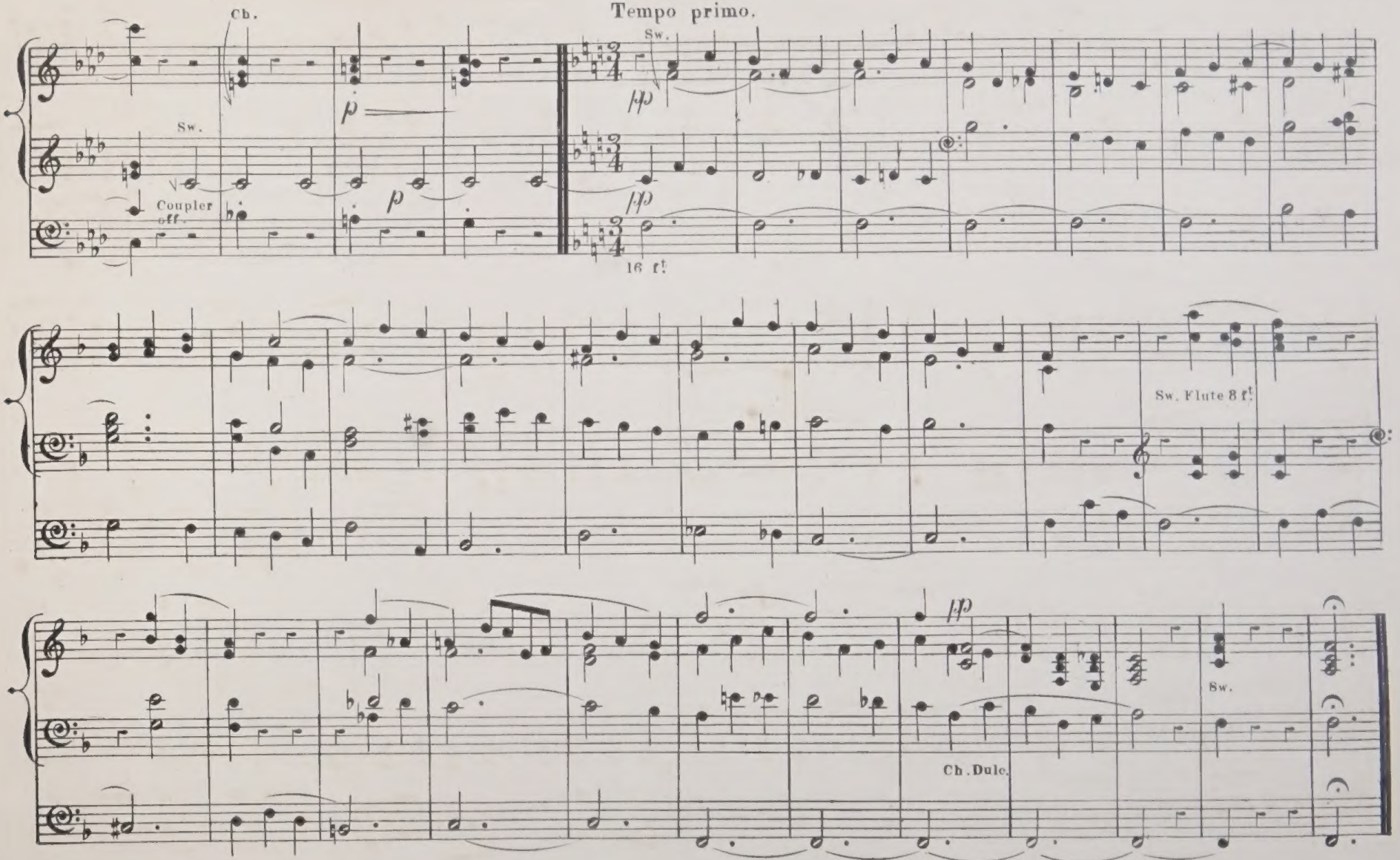
HUMPHREY J. STARK.

Sw. 8 ft. Gt. Op. Diap, coupd. to Sw. Ch. Flutes 8 & 4 ft.
Ped 16 ft. uncoupled.




p
G!
rall:
pp 8 ft only.
Allegro Agitato.
Sw. full (closed.)
Ch.
Sw.
Ch.
G! Diap.
16 & 8 ft coupd to Sw.


cres: with Sw. Pedal.
cres:
ff Full Org.
Reeds.
dim:
f
f
mf


Tempo primo.
Ch.
Sw.
Sw.
Coupler off.
16 ft
Sw. Flute 8 ft
Ch. Dulc.
Sw.

INSCRIBED TO JAMES TURPIN, ESQ.

Organist of Londonderry Cathedral.

Andante con Grazia,

FOR THE

Organ,

COMPOSED BY

HENRY HOUSELEY.

The Prize offered by the College of Organists in 1873 was awarded to this Composition.

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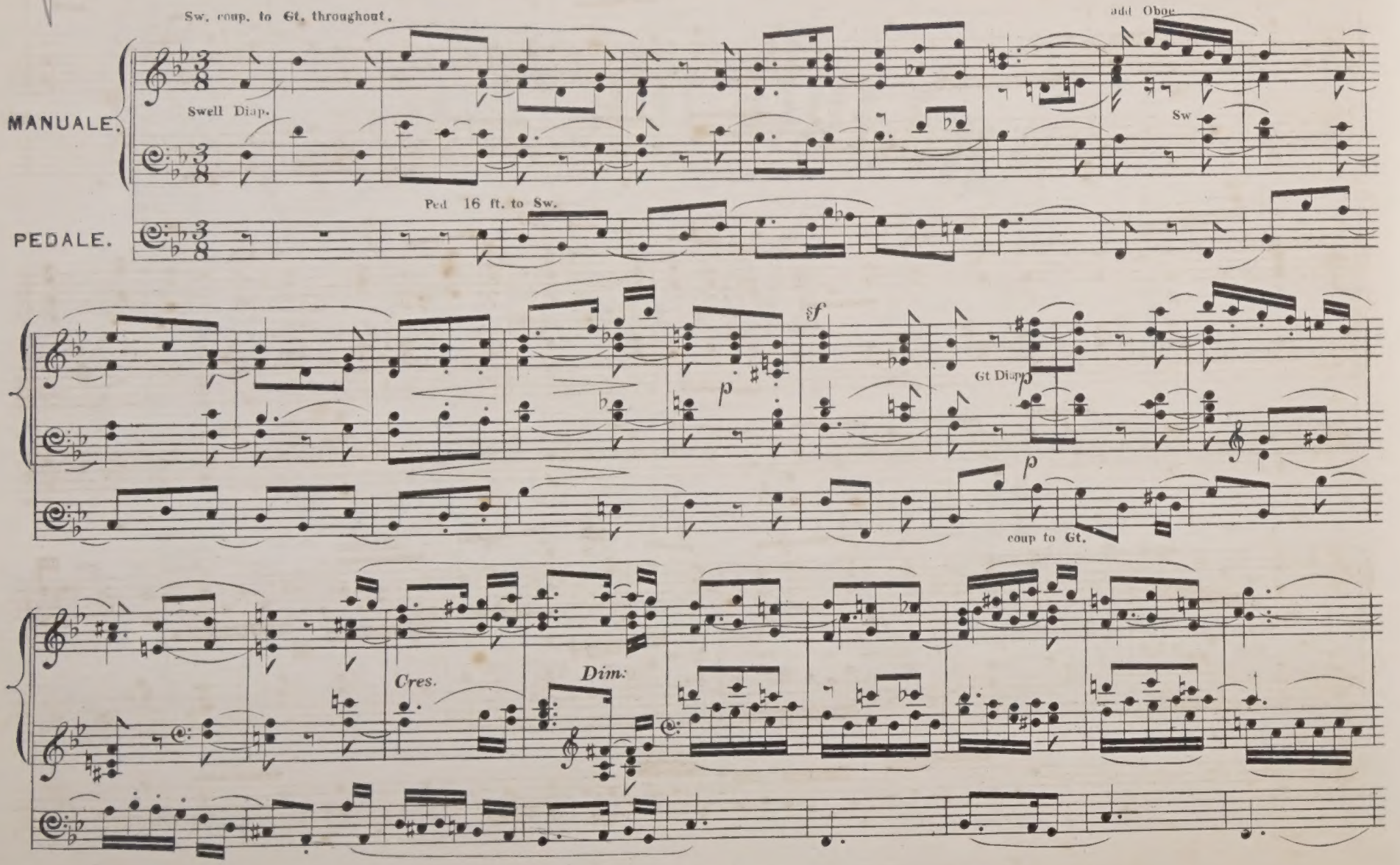
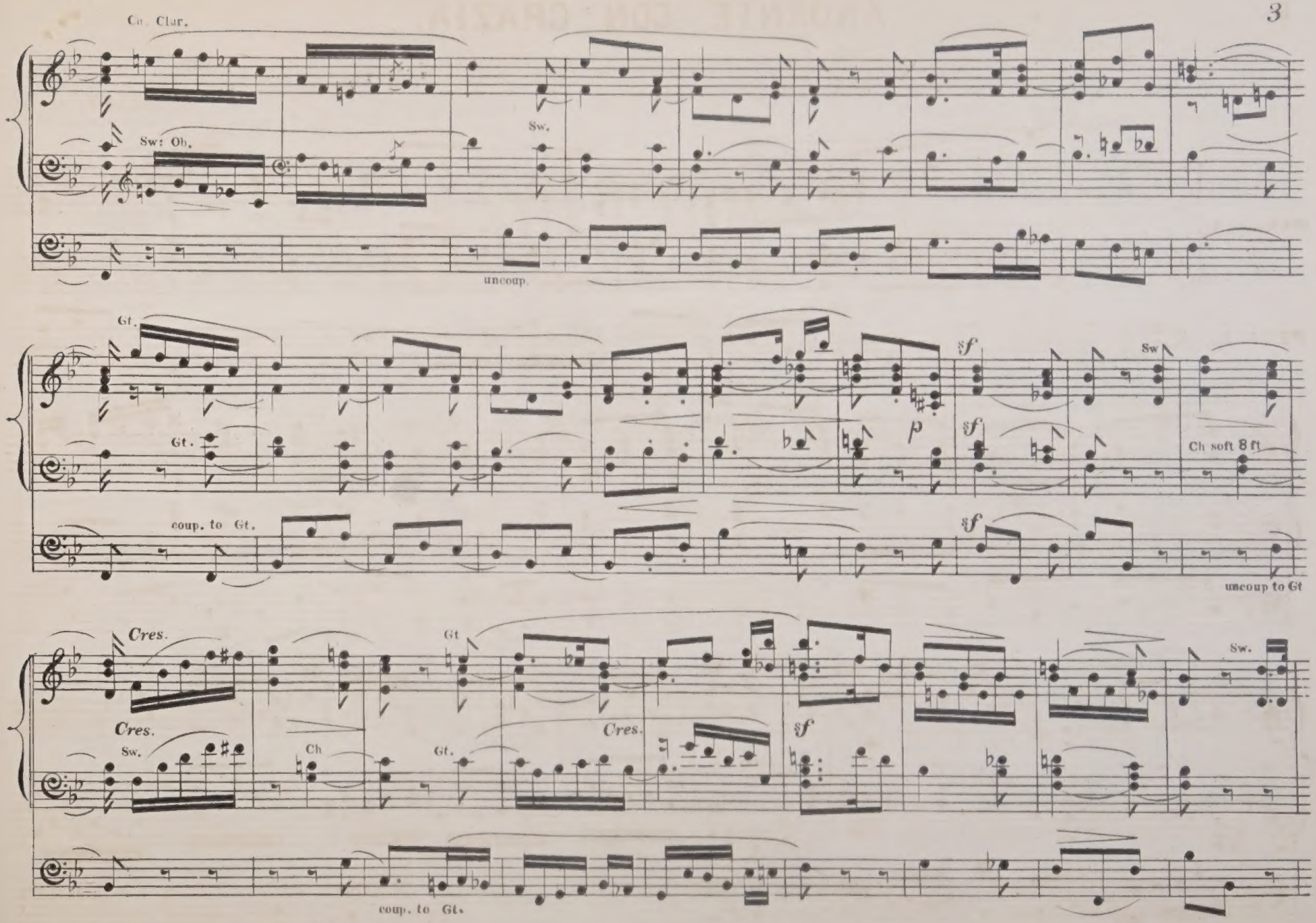
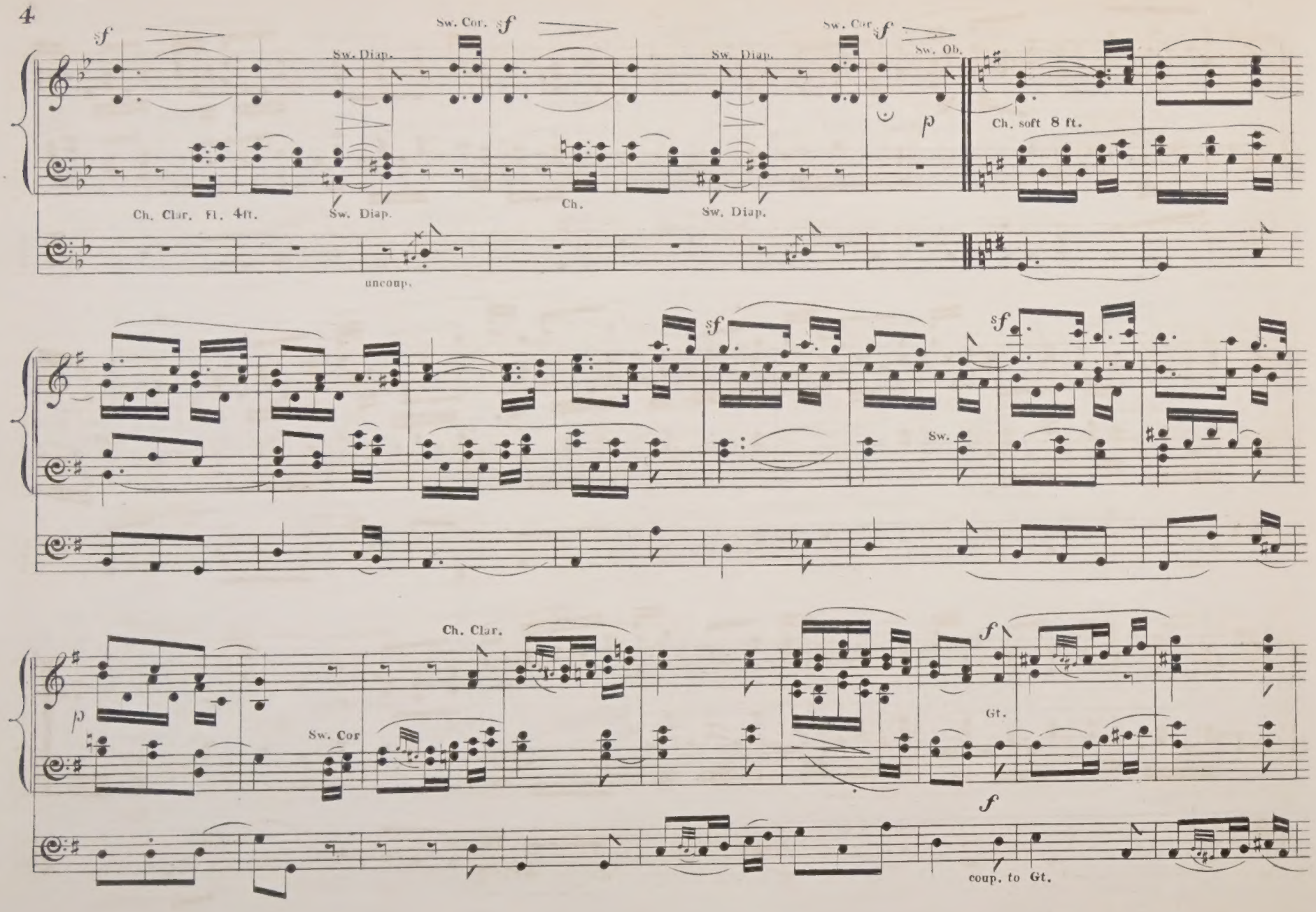
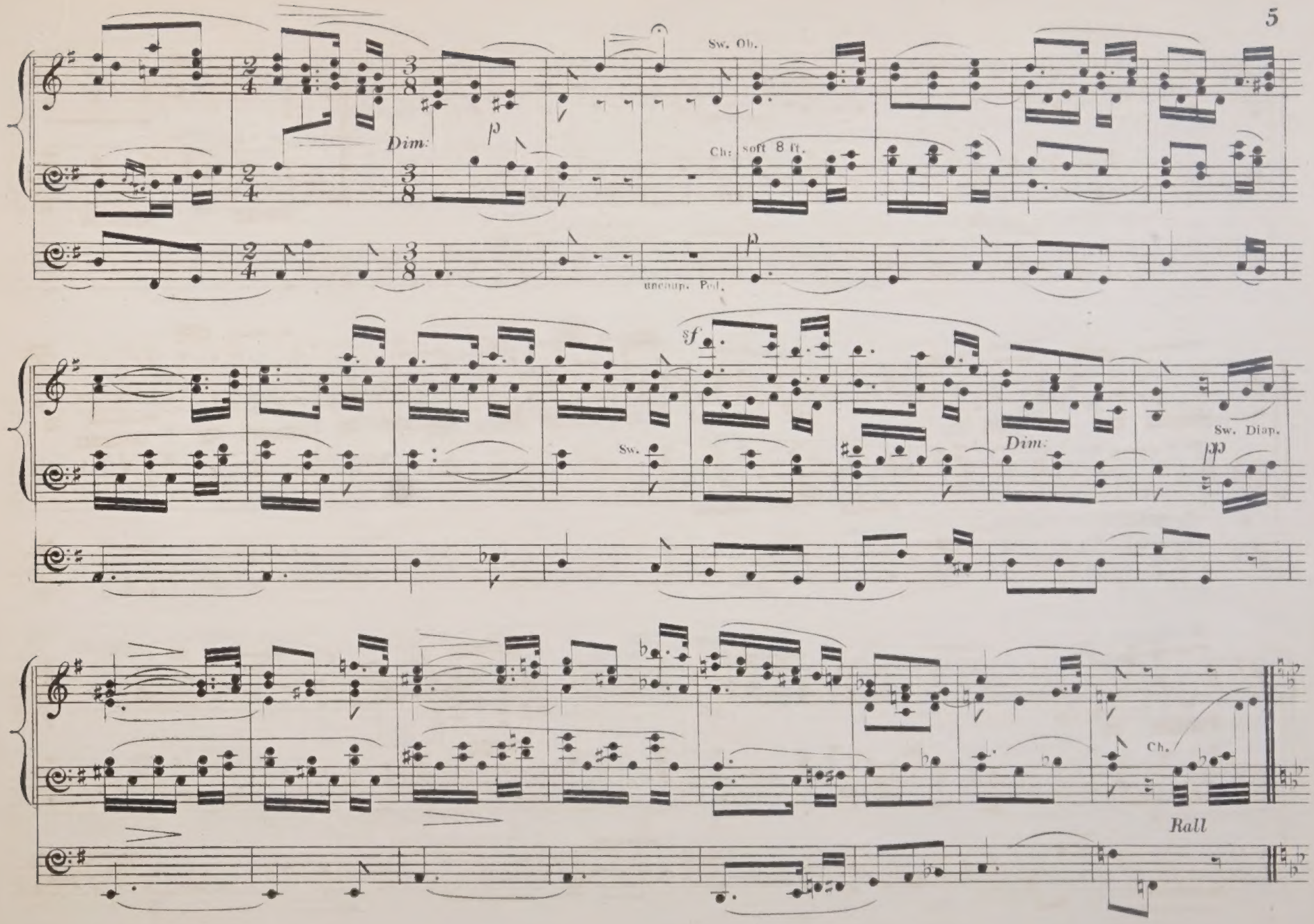
ANDANTE CON GRAZIA.

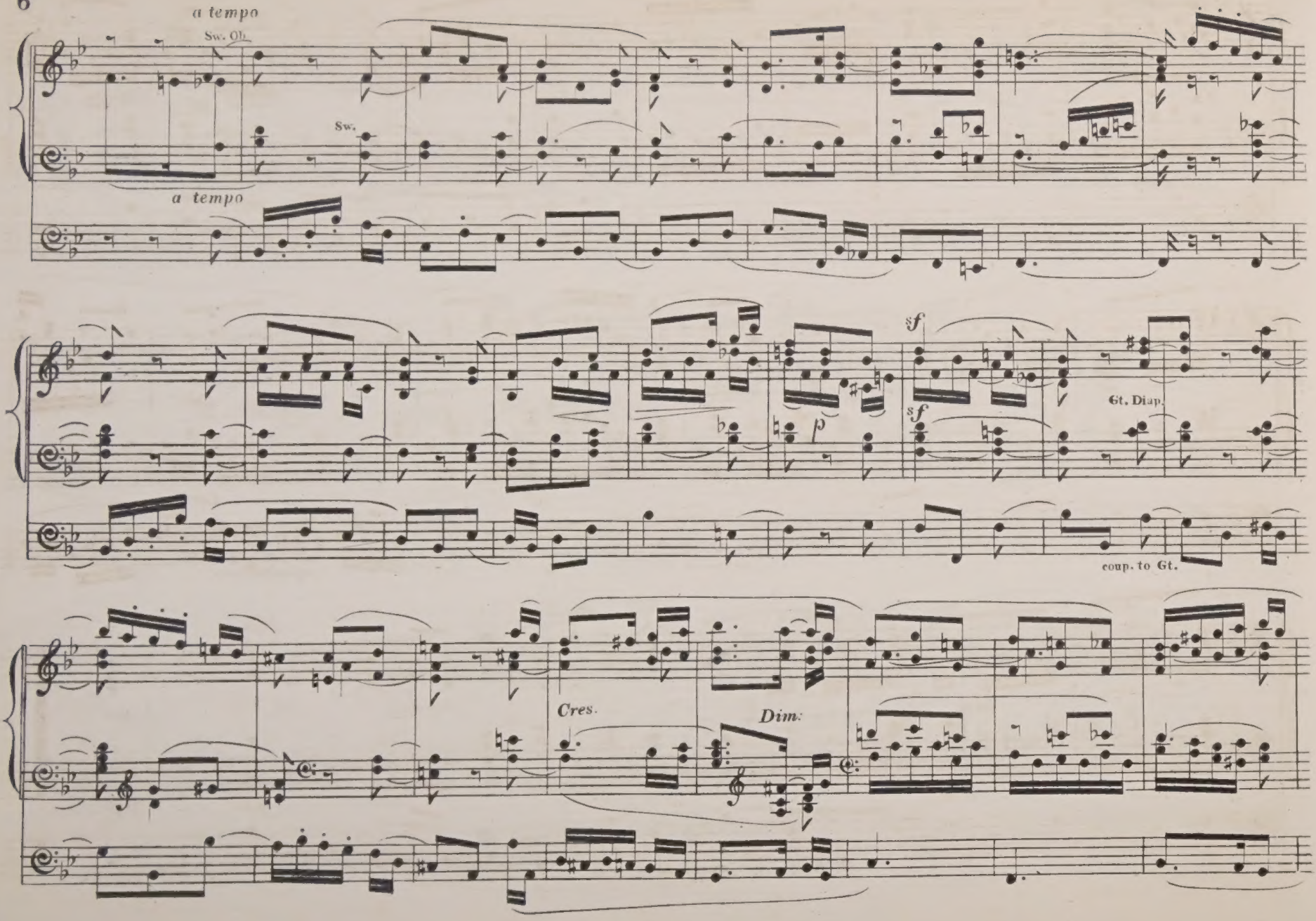
H. HOUSELEY.

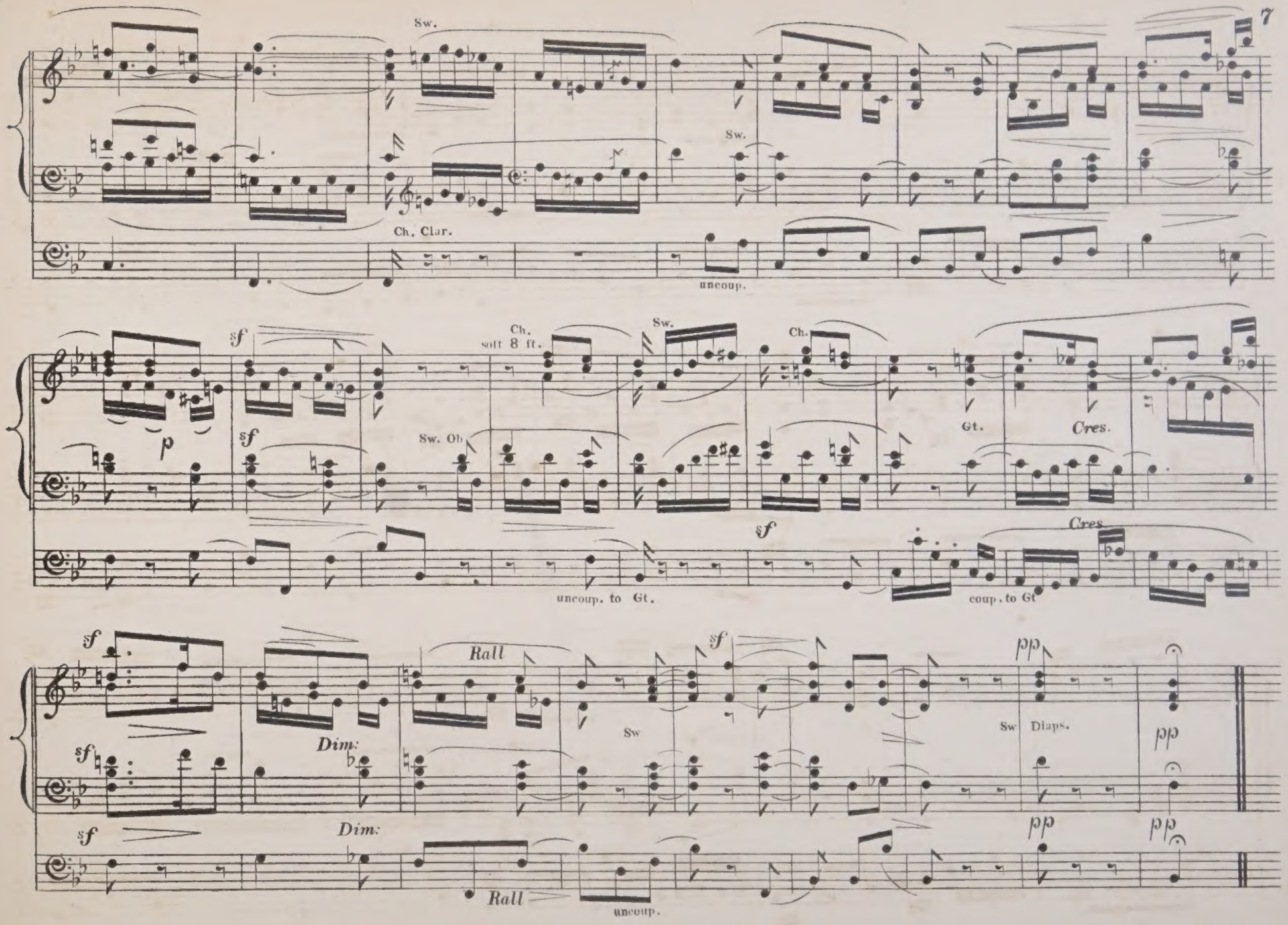



Ch. Clar.
Sw. Ob.
Sw.
uncoup.
Gt.
Gt.
coup. to Gt.
sf
p
Sw
Ch soft 8 ft
uncoup to Gt
Cres.
Gt
Cres.
Sw.
Ch
Gt.
Cres.
sf
Sw.
coup. to Gt.


sf
Sw. Diap.
Sw. Cor.
sf
Sw. Diap.
Sw. Cor.
sf
Sw. Ob.
p
Ch. soft 8 ft.
Ch. Clar. Fl. 4ft.
Sw. Diap.
Ch.
Sw. Diap.
uncoup.
sf
sf
Sw.
Ch. Clar.
p
Sw. Cor
f
Gt.
f
coup. to Gt.


Sw. Ob.
Dim:
p
Ch: soft 8 ft.
unacup. Ped.
sf
Sw.
Dim:
Sw. Diap.
pp
Ch.
Rall


a tempo
Sw. Ob.
Sw.
a tempo
sf
sf
p
Gt. Diap.
coup. to Gt.
Cres.
Dim.


Sw.
Sw.
Ch. Clar.
uncoup.
sf
p
Ch.
soft 8 ft.
Sw.
Ch.
Sw. Ob
Gt.
Cres.
sf
Cres
uncoup. to Gt.
coup. to Gt
sf
Rall
sf
pp
Dim:
Sw
Sw Diaps.
sf
Dim:
pp
pp
Rall
uncoup.

Inscribed to his friend, J. F. BRIDGE, Mus. Doc.

MINUET AND TRIO

Composed for the Orchestra of the

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ARRANGED FOR THE

ORGAN

by the Composer

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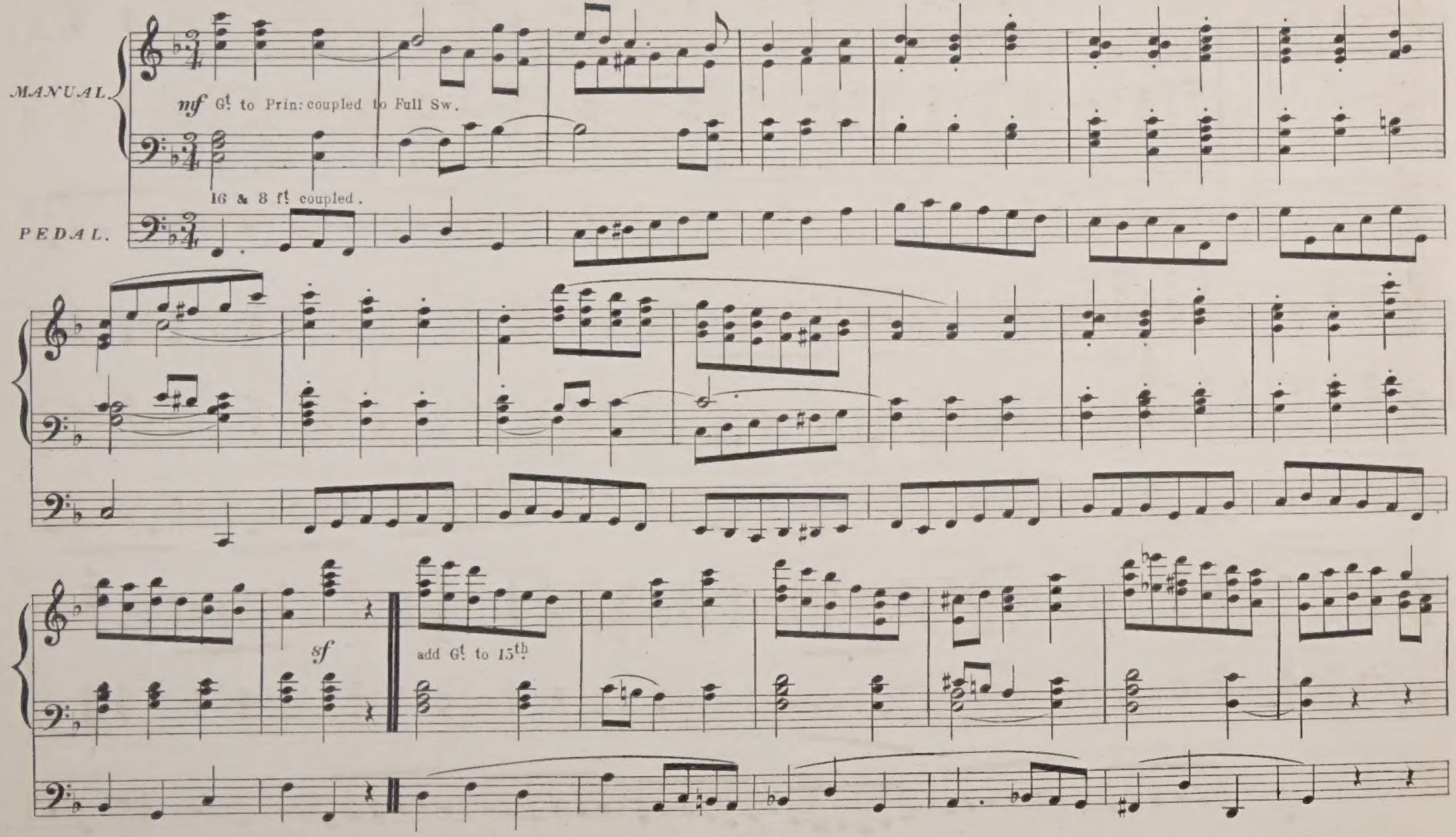
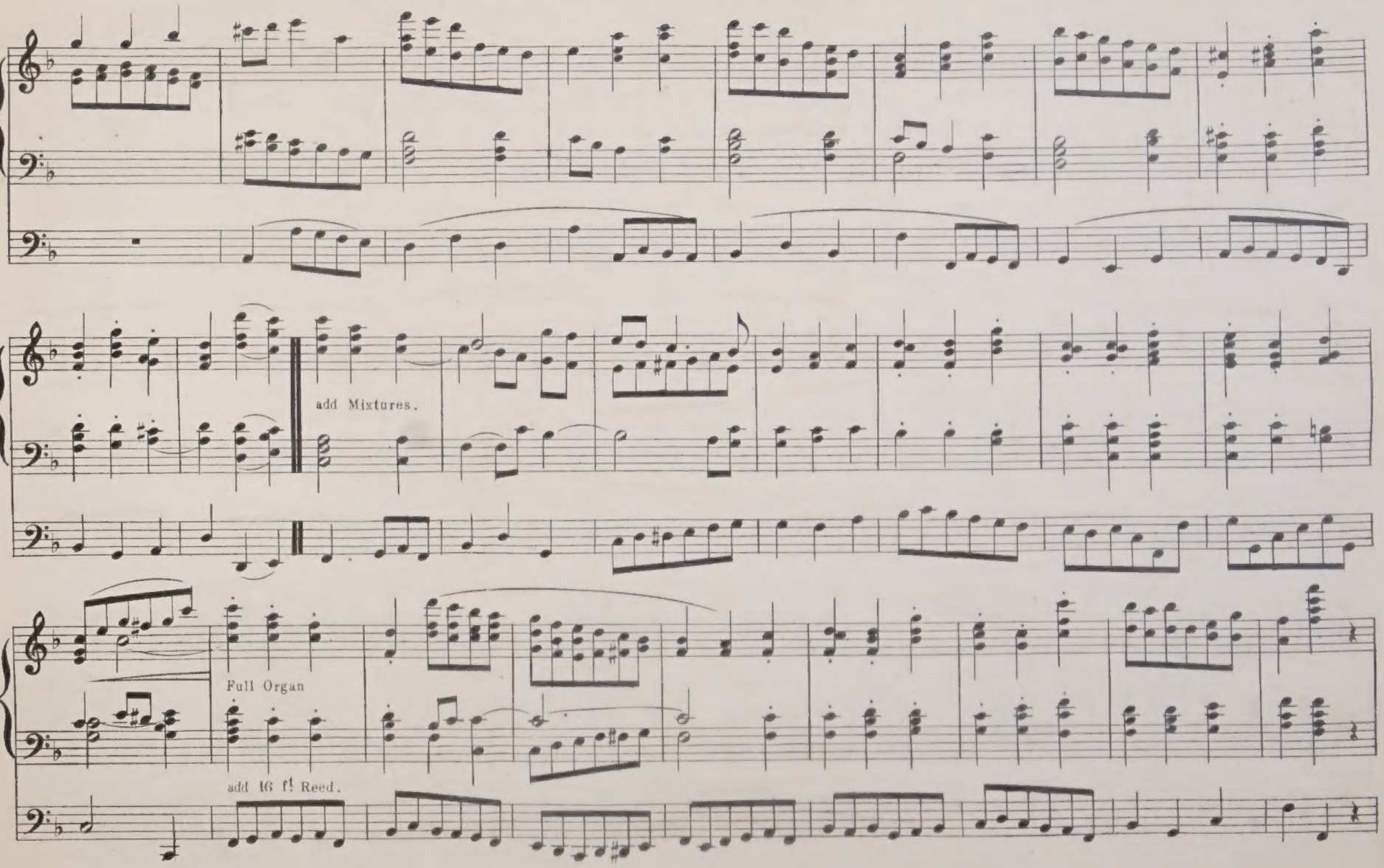
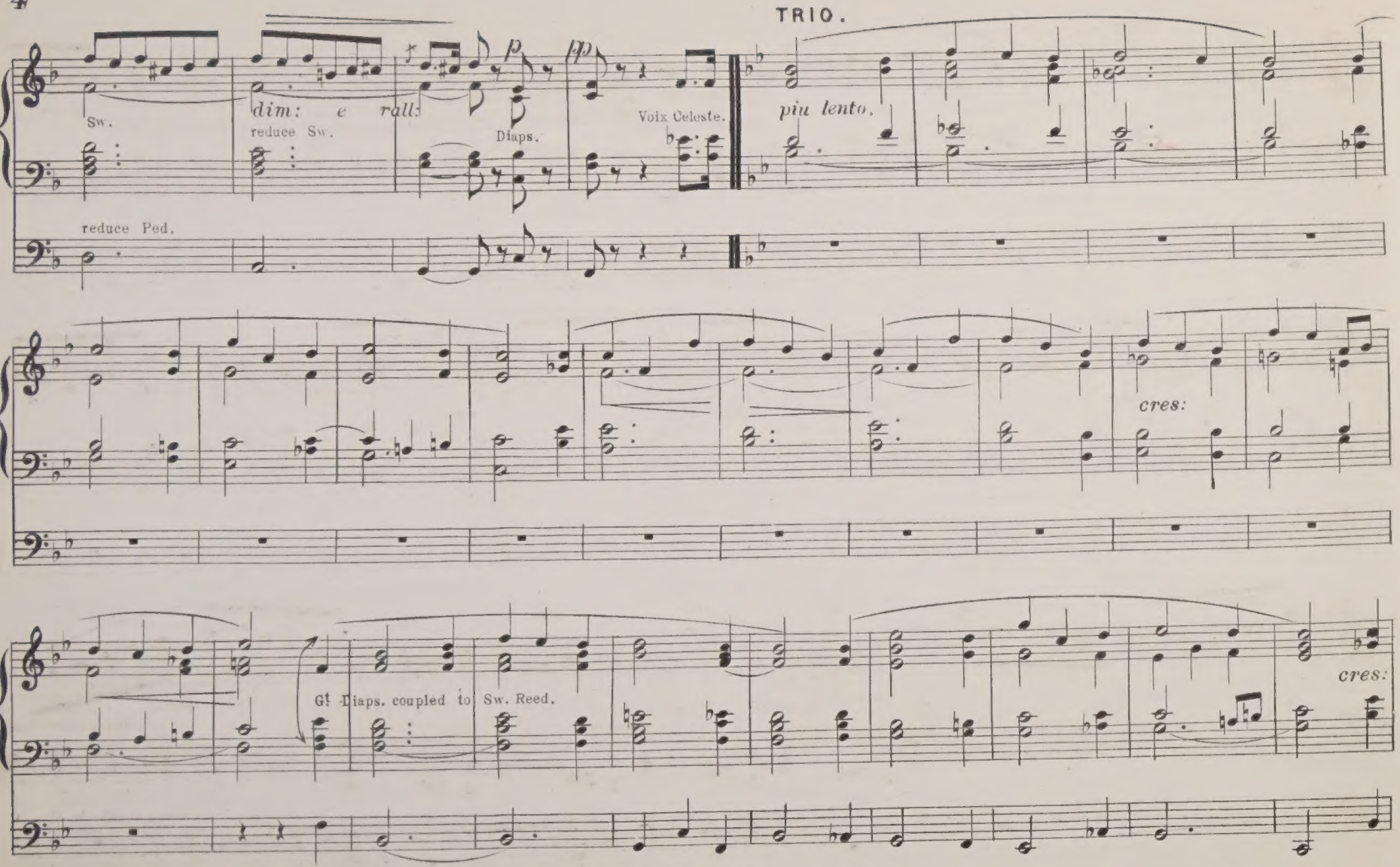
MINUET.

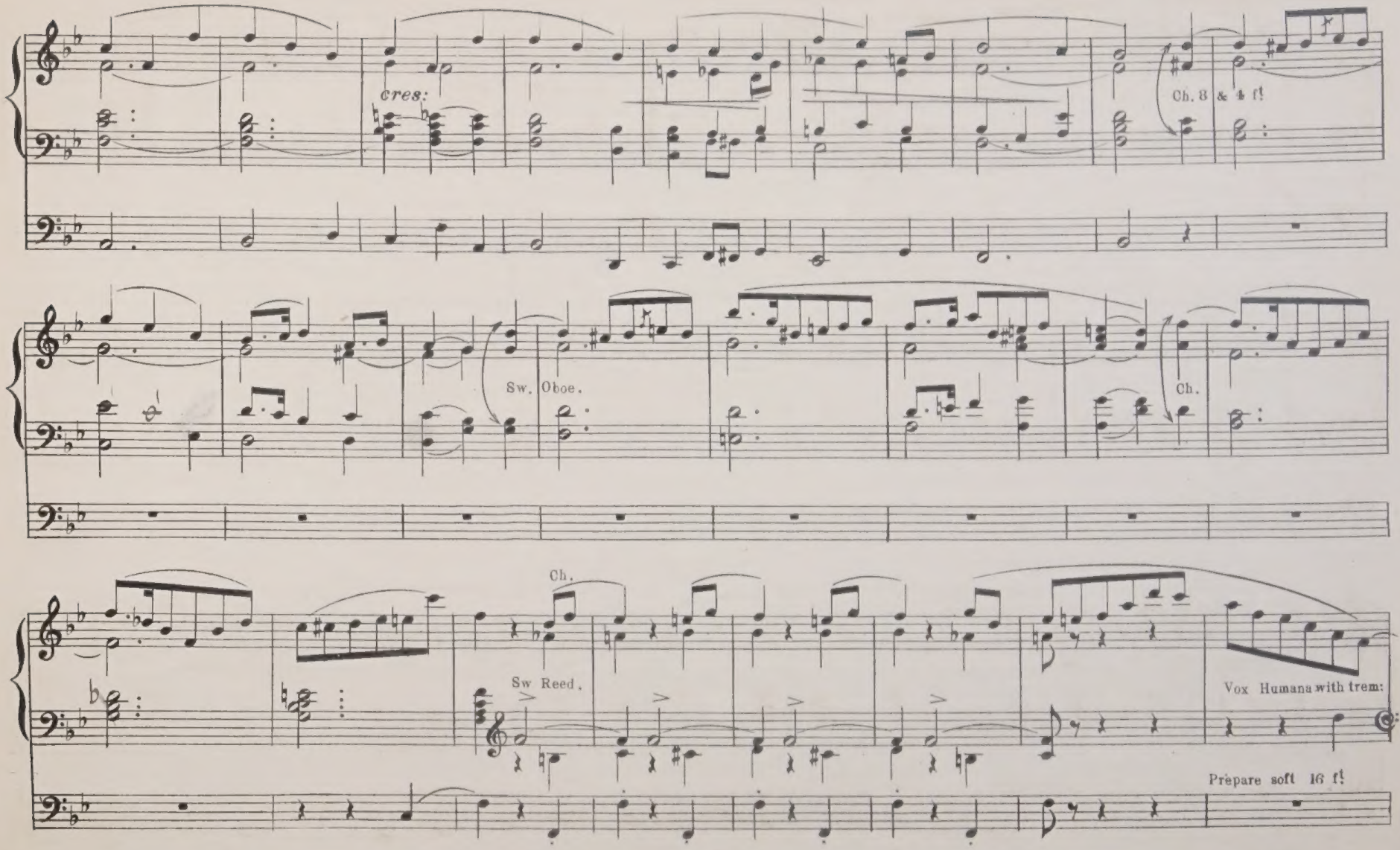
Moderato Maestoso.

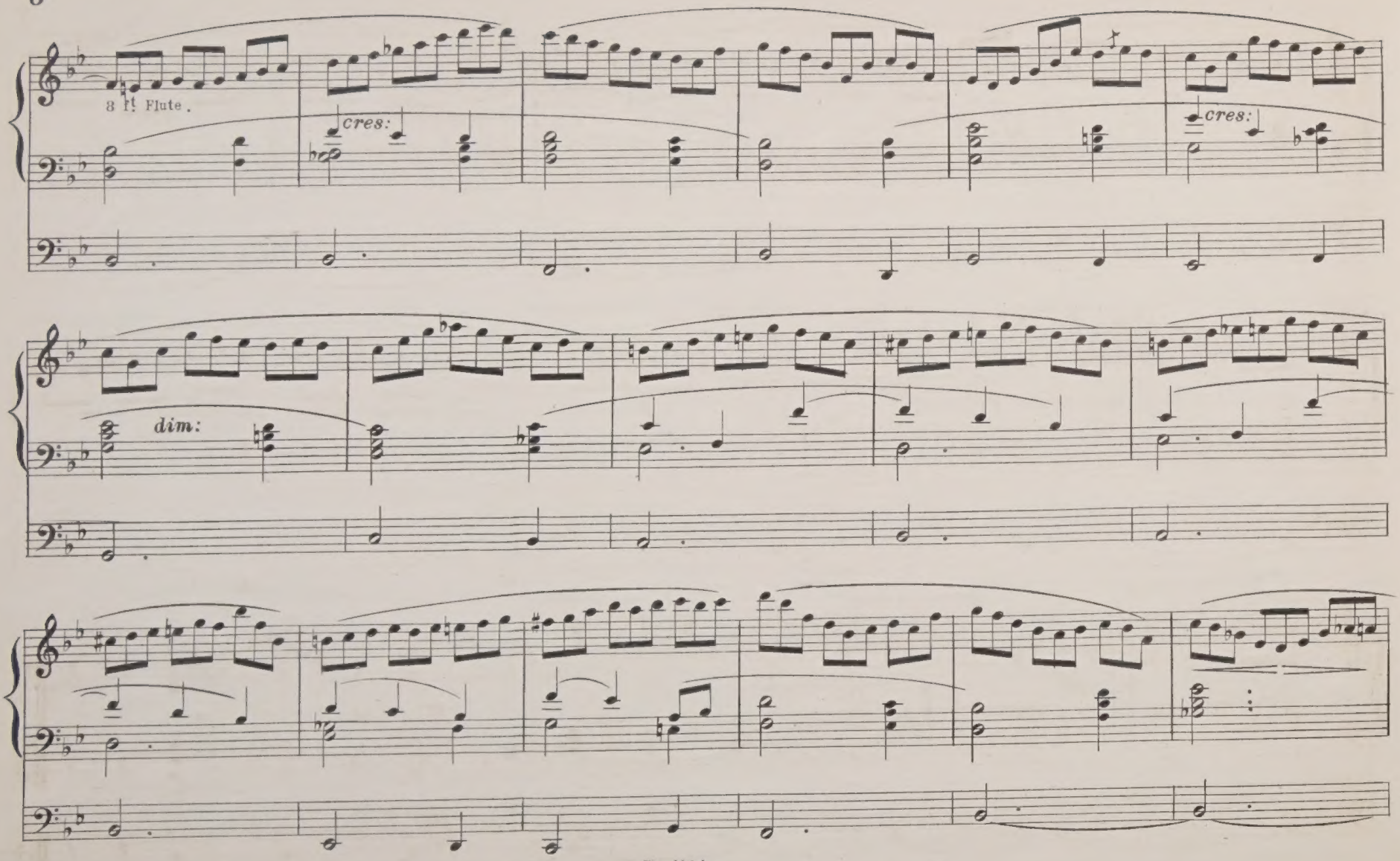
W. S. HOYTE.

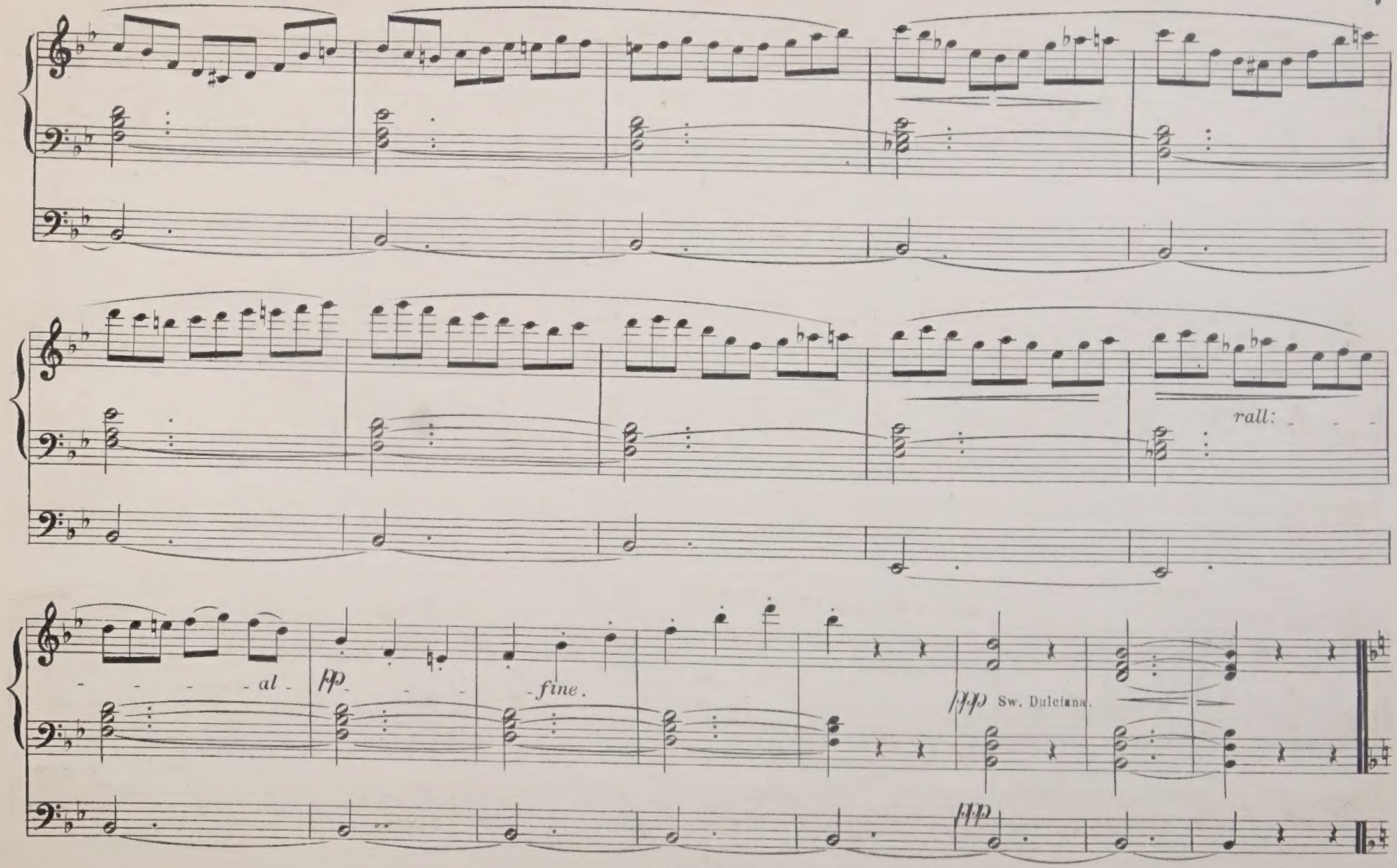


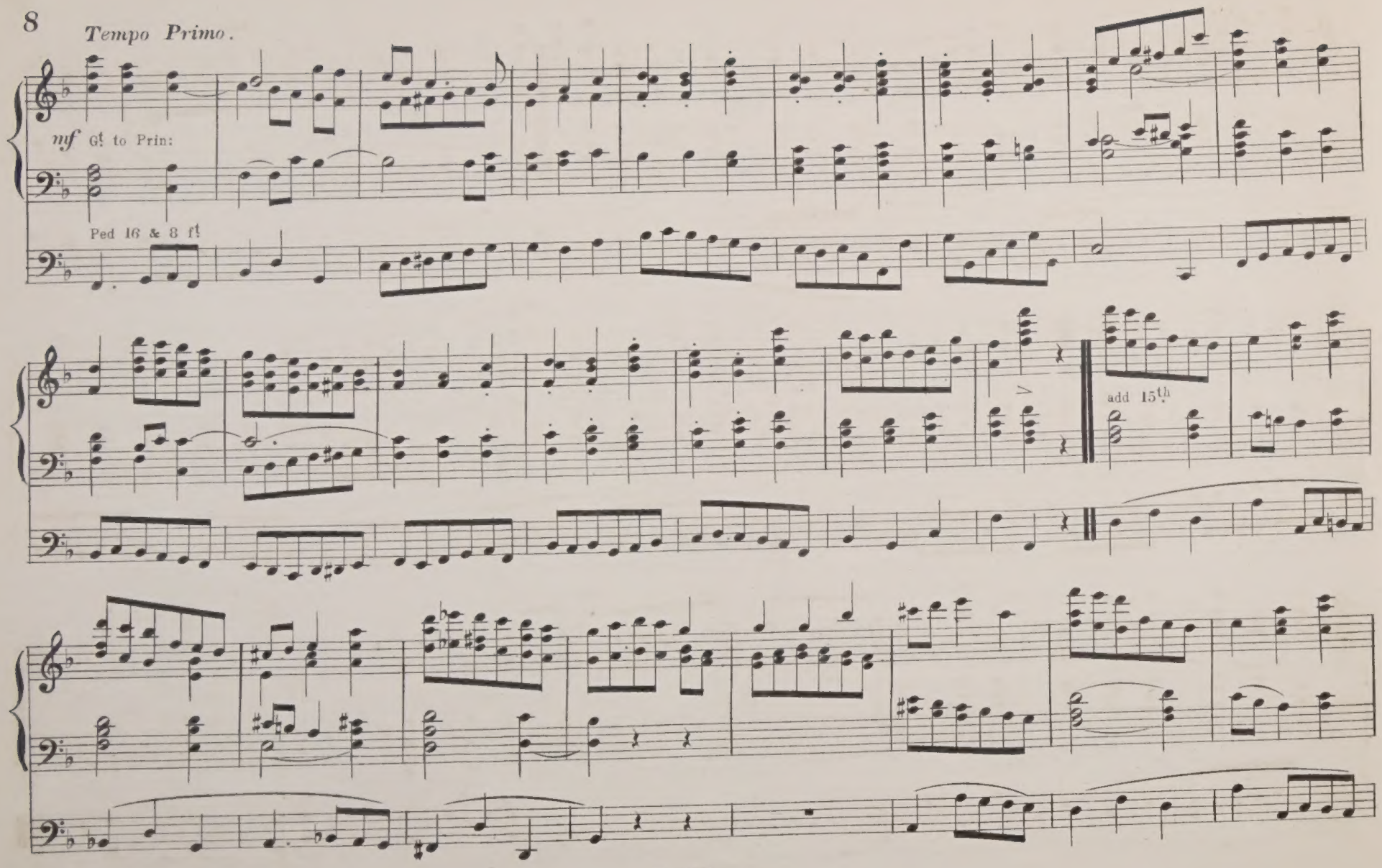

add Mixtures.
Full Organ
add 16 ft Reed.

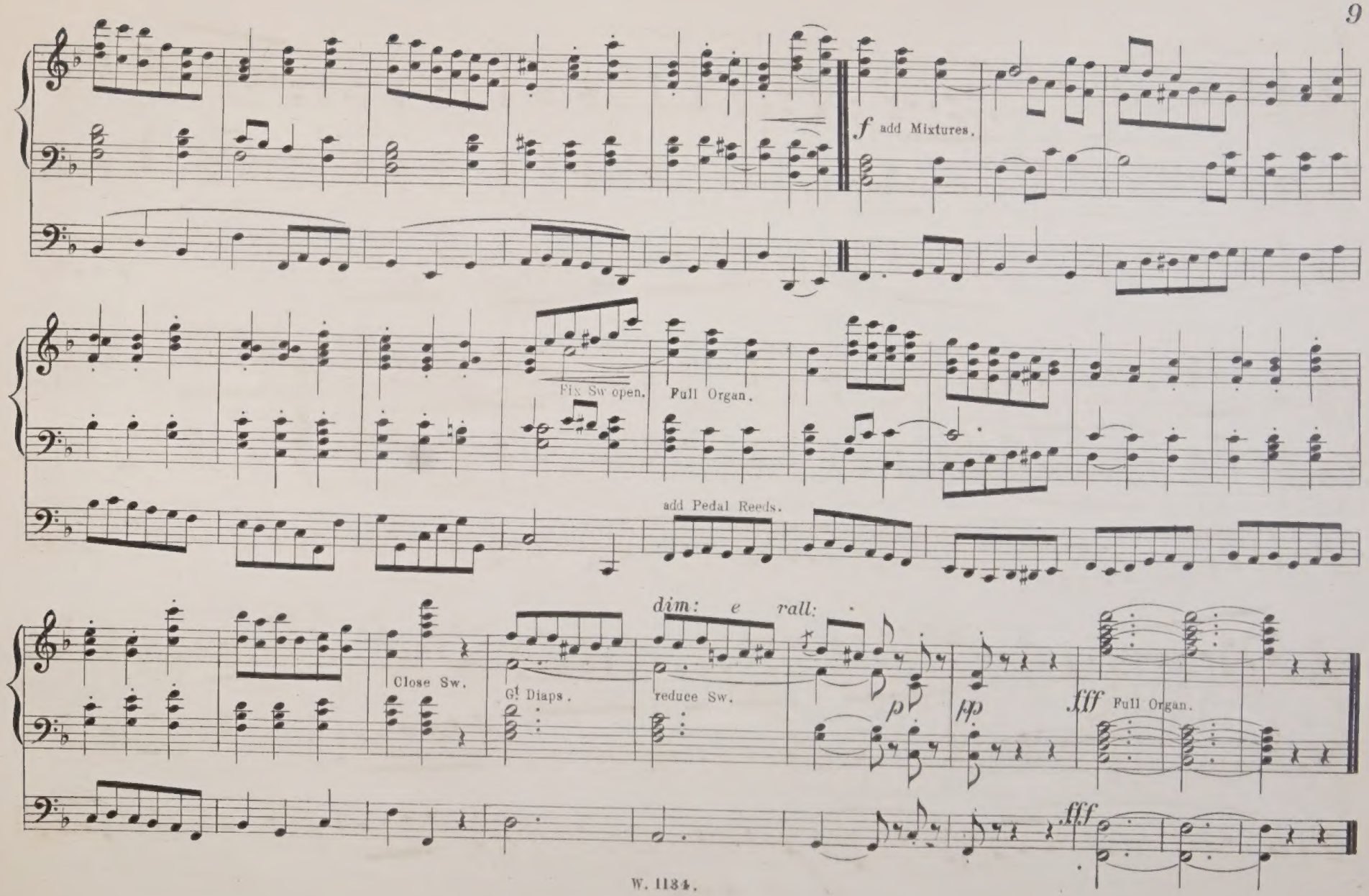

TRIO.
Sw.
reduce Sw.
dim: e rall:
Diaps.
Voix Celeste.
piu lento.
reduce Ped.
cres:
G! Diaps. coupled to Sw. Reed.
cres:


cres:
Ch. 8 & 4 ft
Sw. Oboe.
Ch.
Ch.
Sw Reed.
Vox Humana with trem:
Prepare soft 16 ft


8 ft Flute.
cres:
cres:
dim:


rall:
al
pp
fine.
ppp Sw. Dulciana.
ppp


Tempo Primo.
mf G! to Prin:
Ped 16 & 8 f!
add 15th


f add Mixtures.
Fix Sw open.
Full Organ.
add Pedal Reeds.
dim: e rall:
Close Sw.
G! Diaps.
reduce Sw.
p
pp
fff Full Organ.
fff

The Abbey Chimes

A REMINISCENCE OF AN EVENING SERVICE INTERRUPTED BY

A STORM.

FOR THE

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Composed by

G. E. LYLE.

Organist &c., of Sherborne Abbey.

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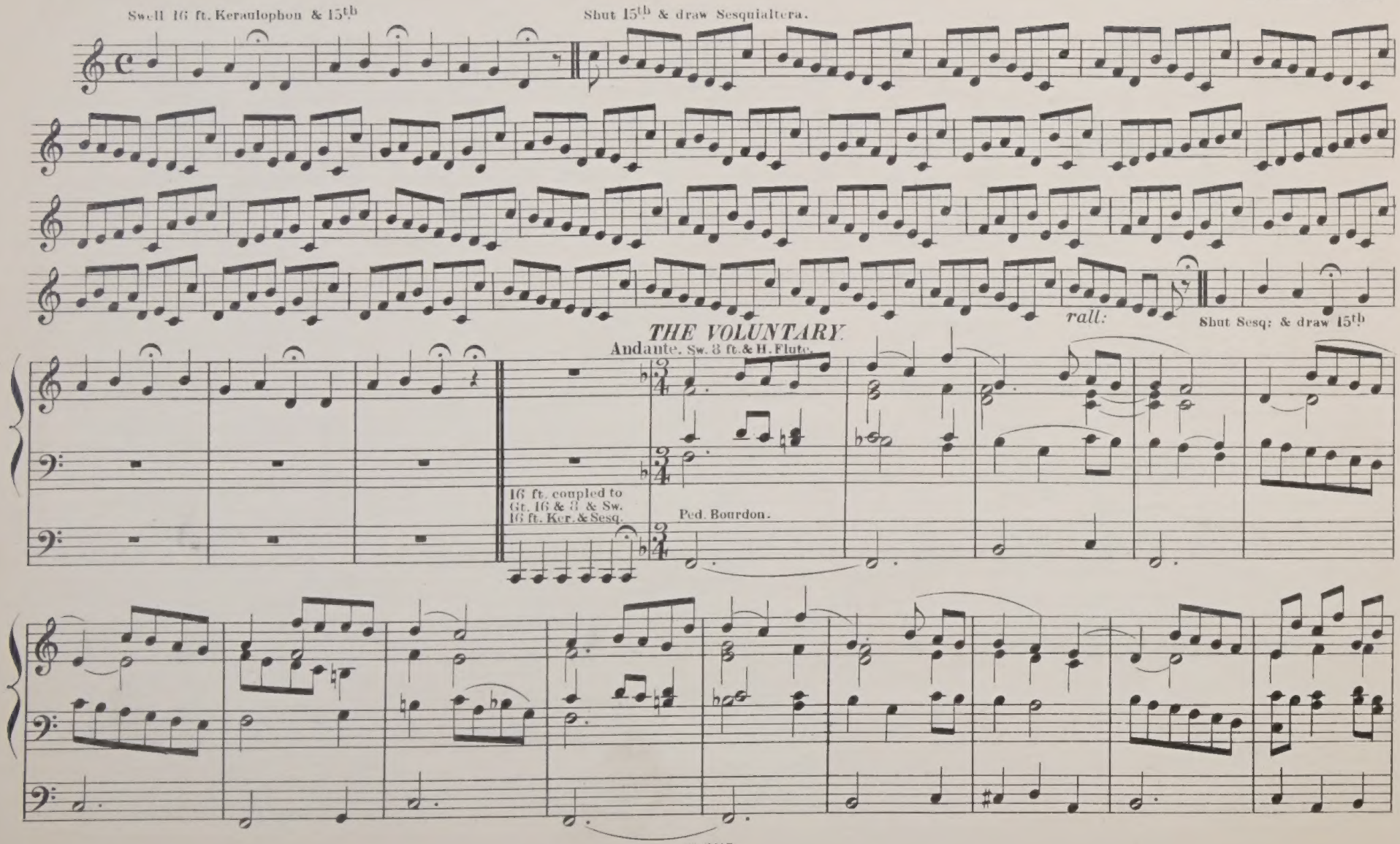
THE INTRODUCTORY VOLUNTARY AND THE FINAL MARCH WILL BE FOUND USEFUL AS SEPARATE PIECES.

THE ABBEY CHIMES.

G. E. LYLE.

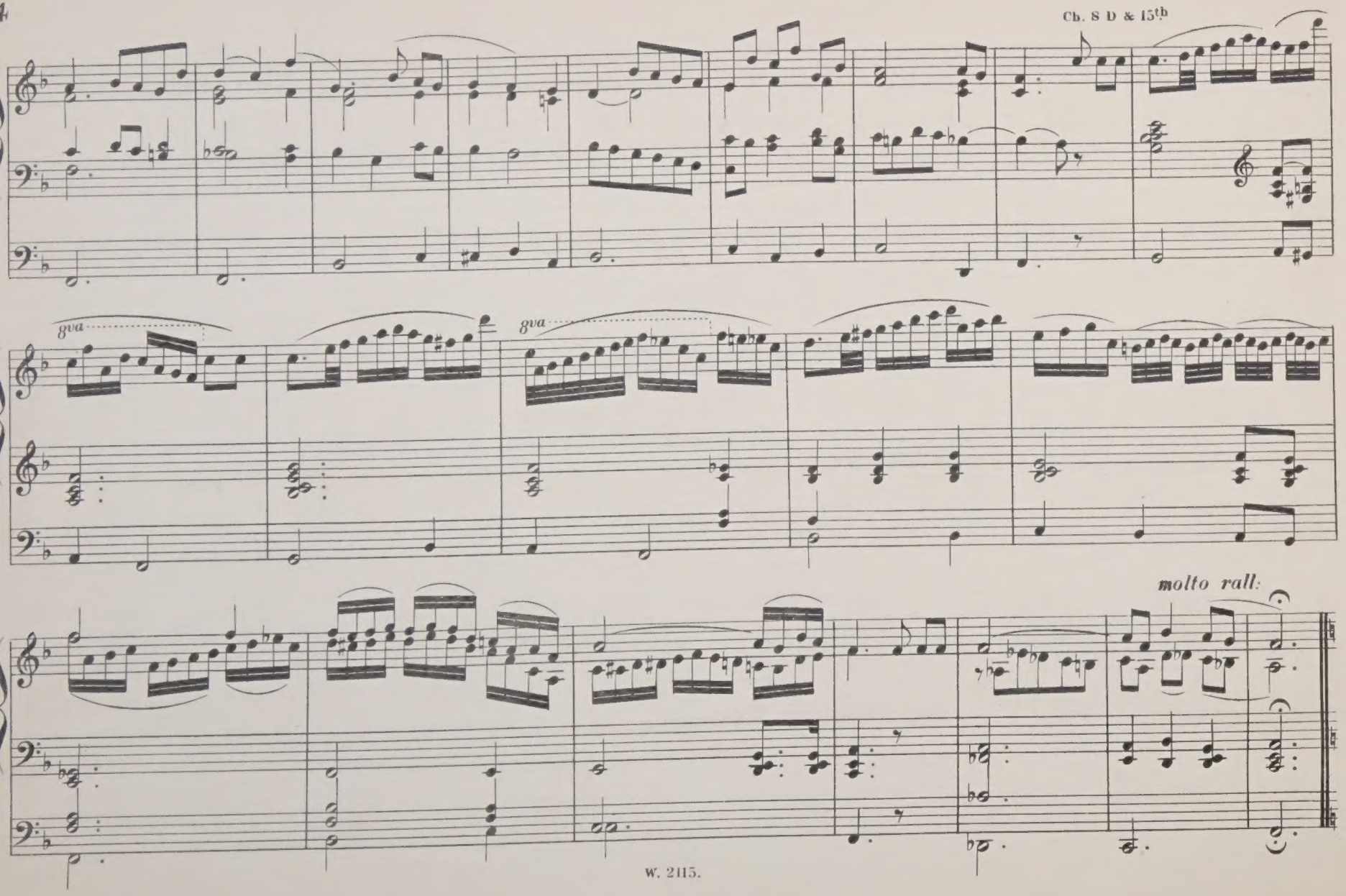


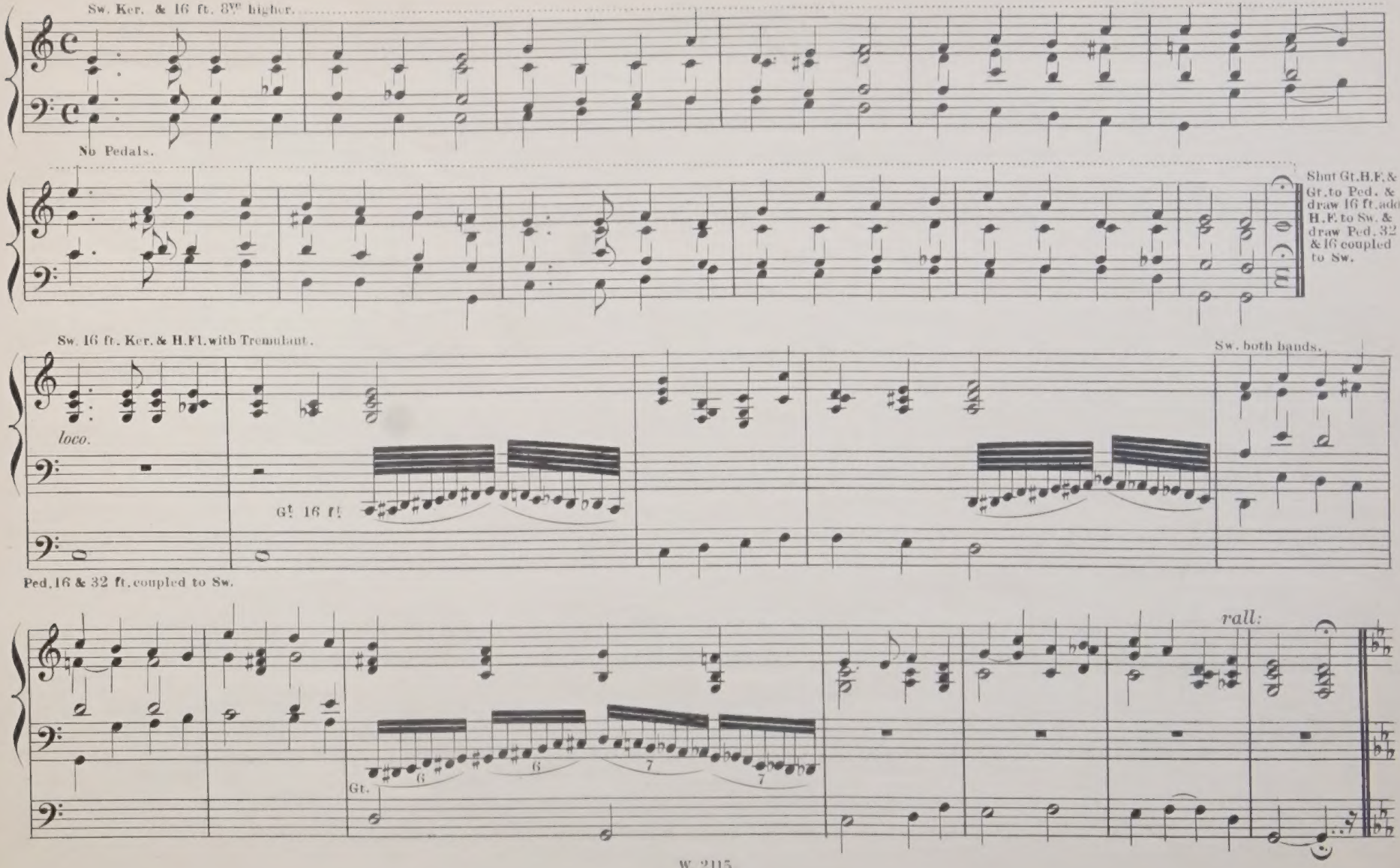
Gt. H. Flute coupled.

add 8 ft

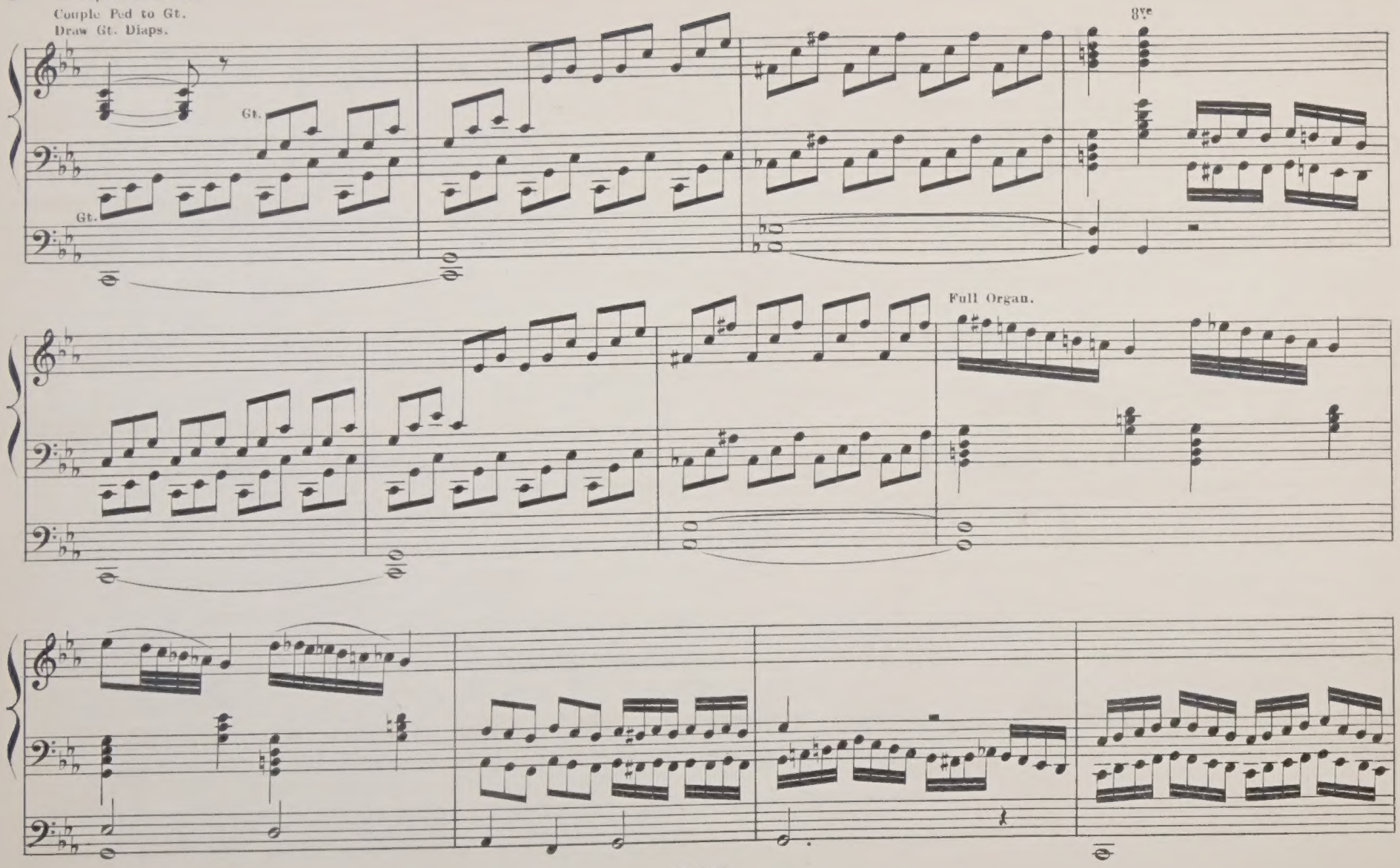
Sw.

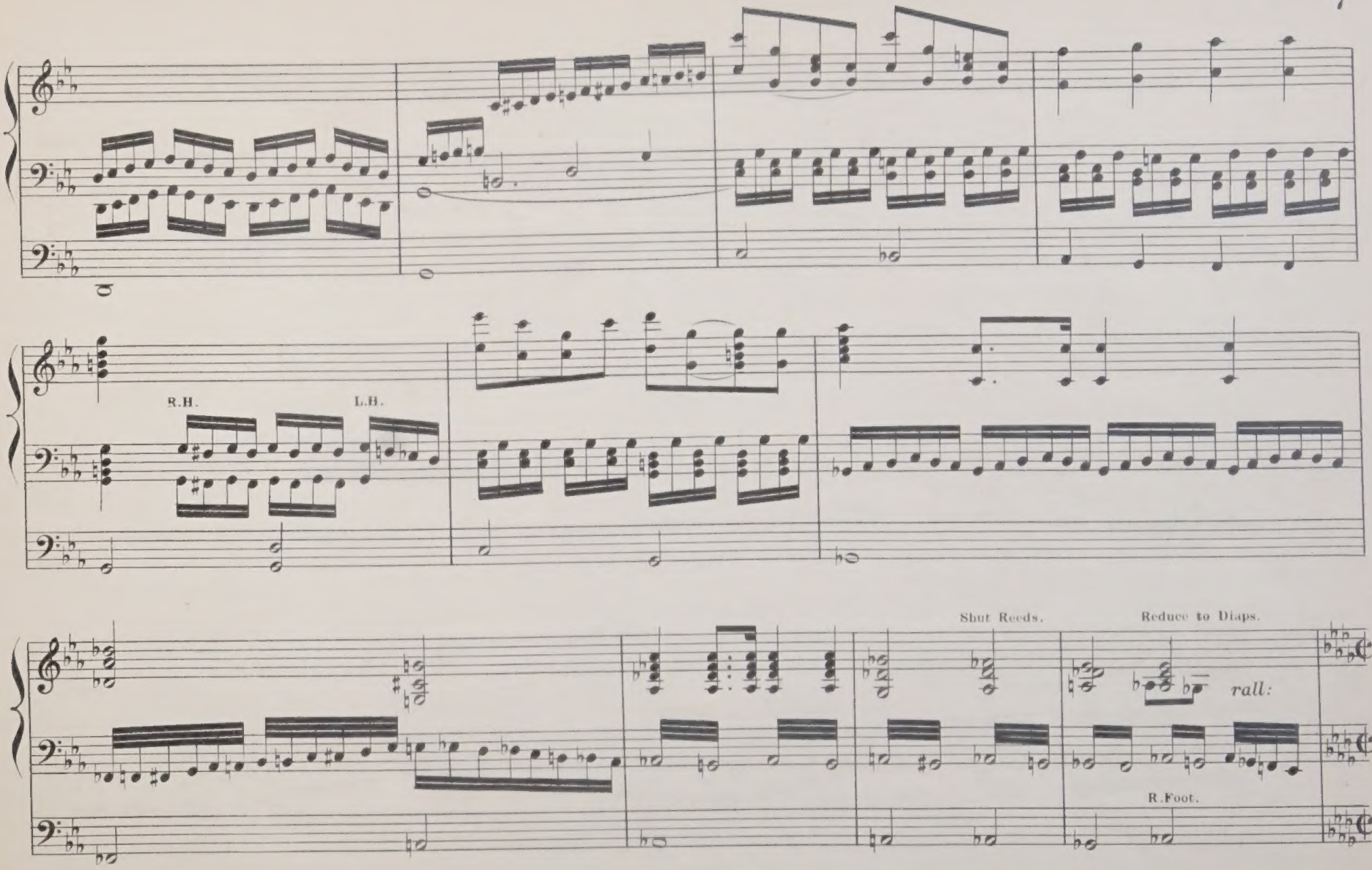
Bourdon only.


Ch. 8 D & 15th
8va
8va
molto rall:


Sw. Ker. & 16 ft. 8ve higher.
No Pedals.
Shut Gt. H.F. & Gt. to Ped. & draw 16 ft. add H.F. to Sw. & draw Ped. 32 & 16 coupled to Sw.
Sw. 16 ft. Ker. & H.Fl. with Tremulant.
loco.
Gt. 16 ft.
Sw. both hands.
Ped. 16 & 32 ft. coupled to Sw.
rall:
Gt.
6
6
7
7

Shut Trem.
Uncouple Sw. to Ped.
Couple Ped to Gt.
Draw Gt. Diaps.




R.H.
L.H.
Shut Reeds.
Reduce to Diaps.
rall:
R.Foot.

PSALM CHANT.

Sw.

LAST VERSE.

GLORIA PATRI.

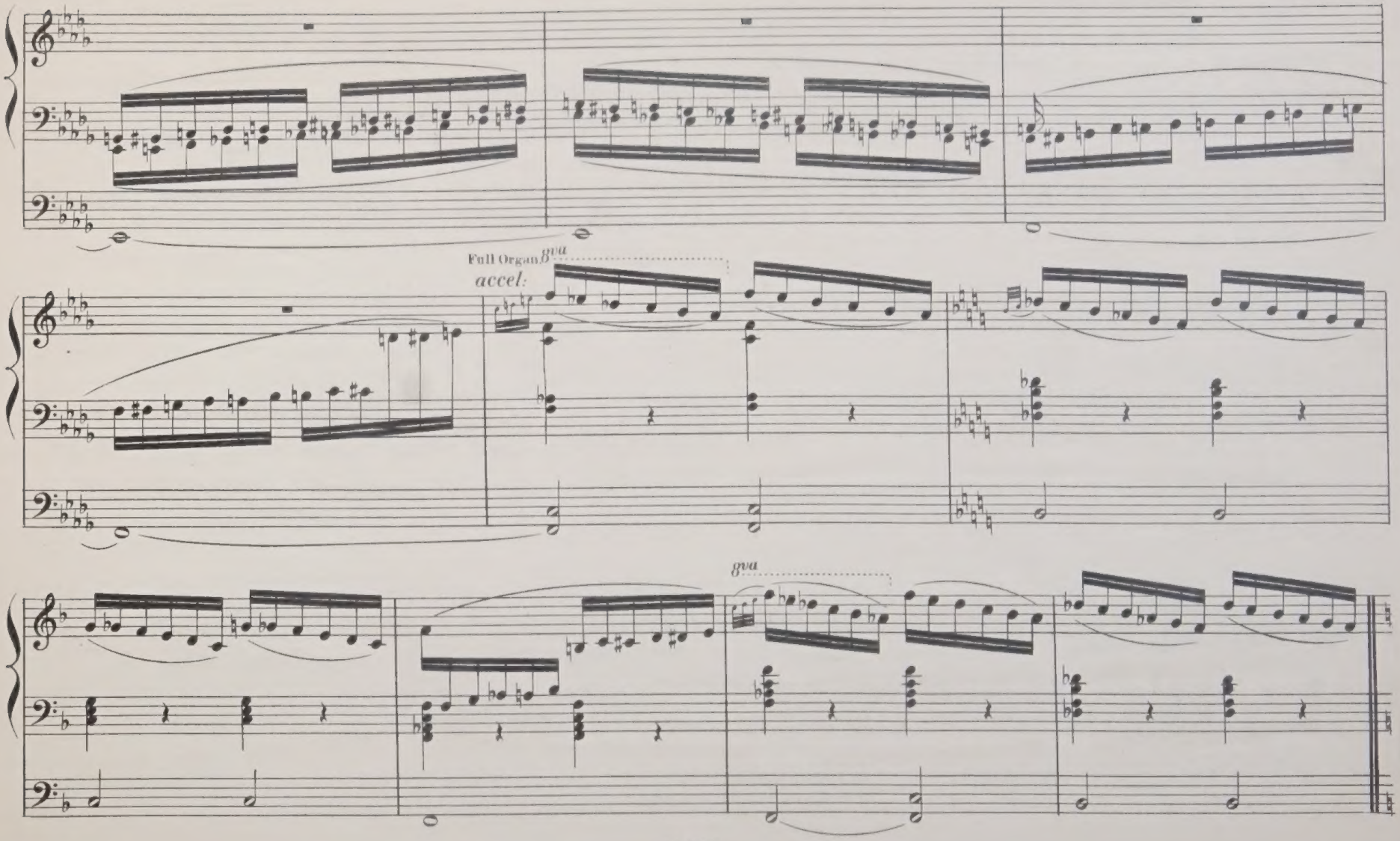
f

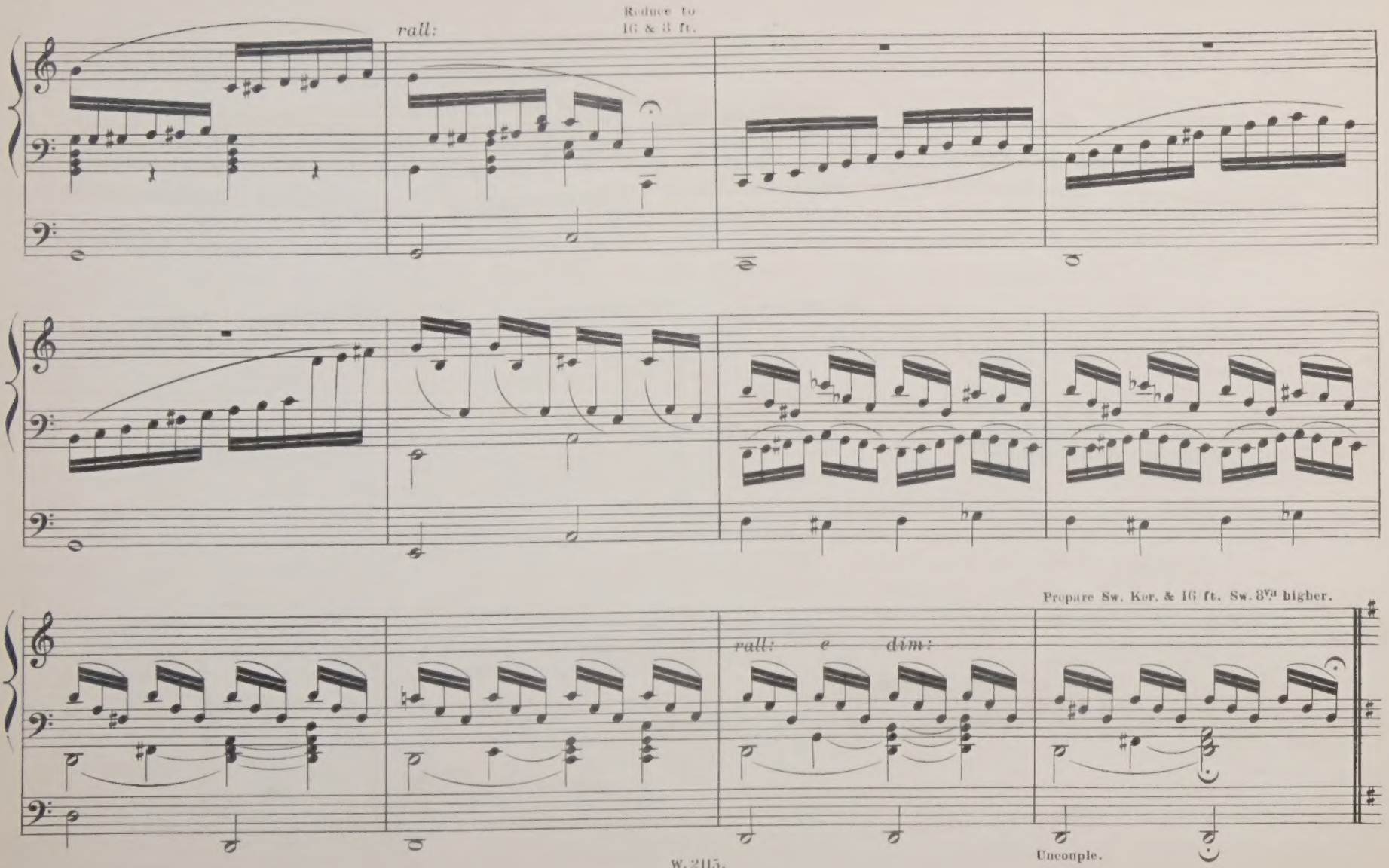
rall:

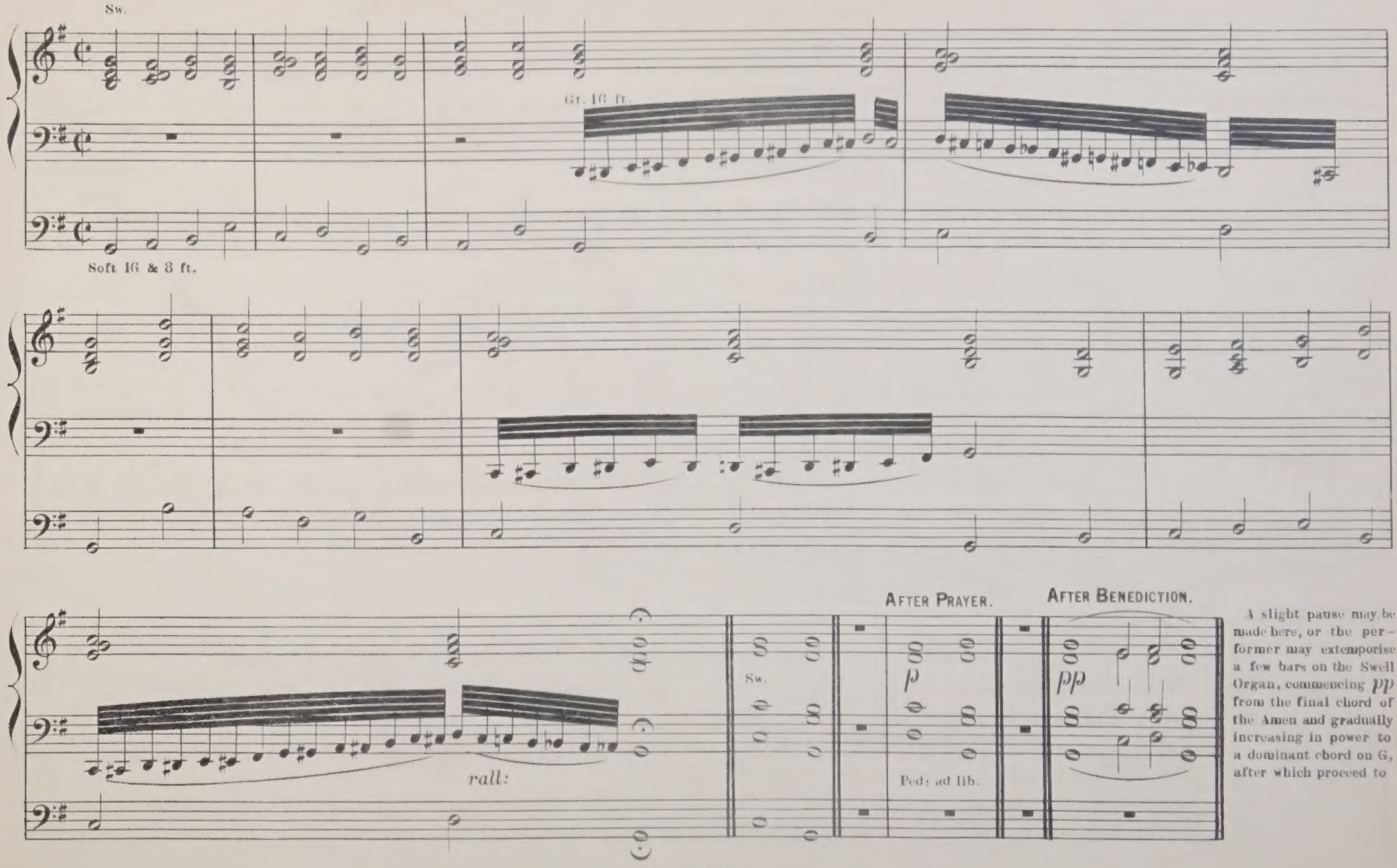
Ped. ad lib:

Sw.

Gt.16 & 8.

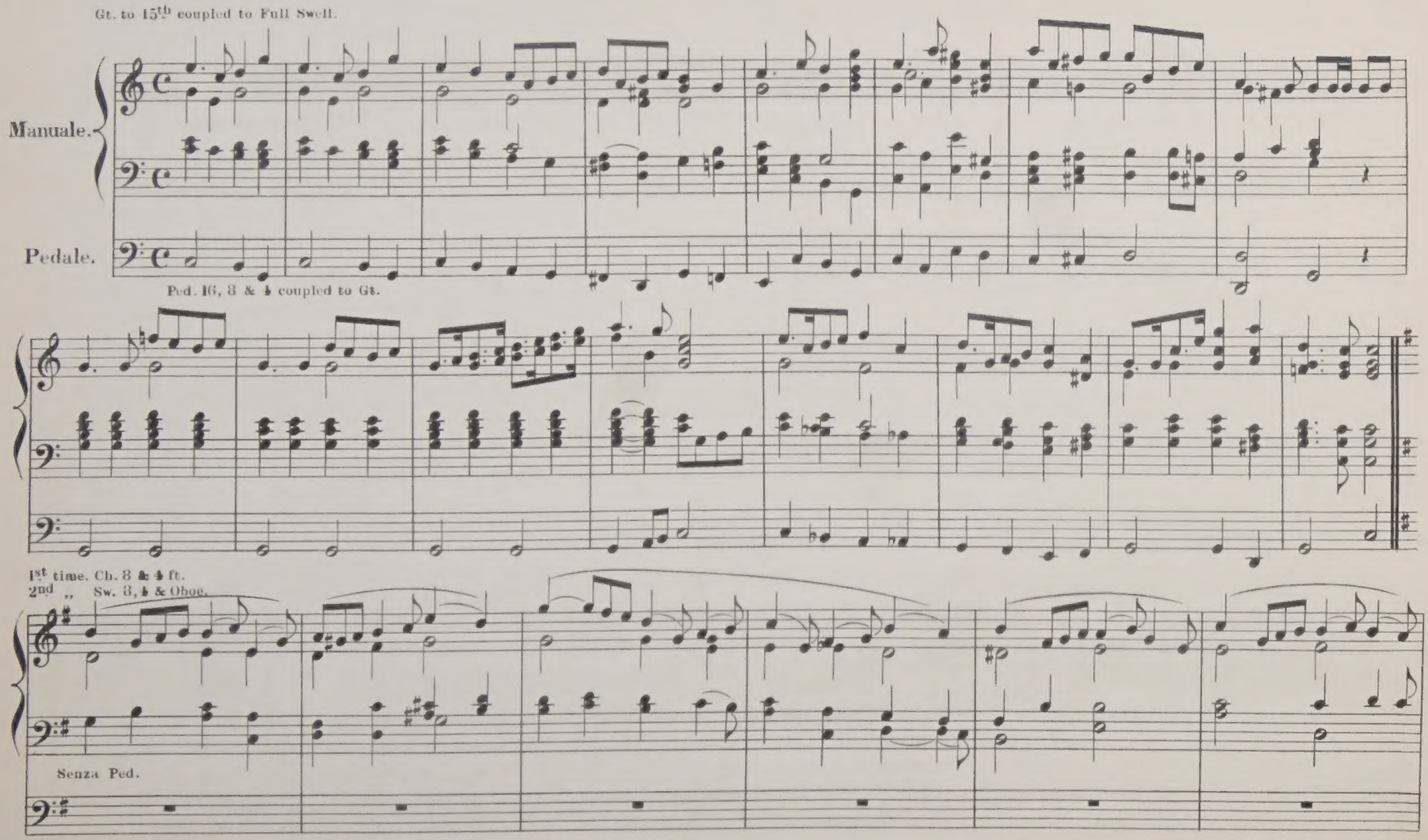

Full Organ.
8va
accel:
8va

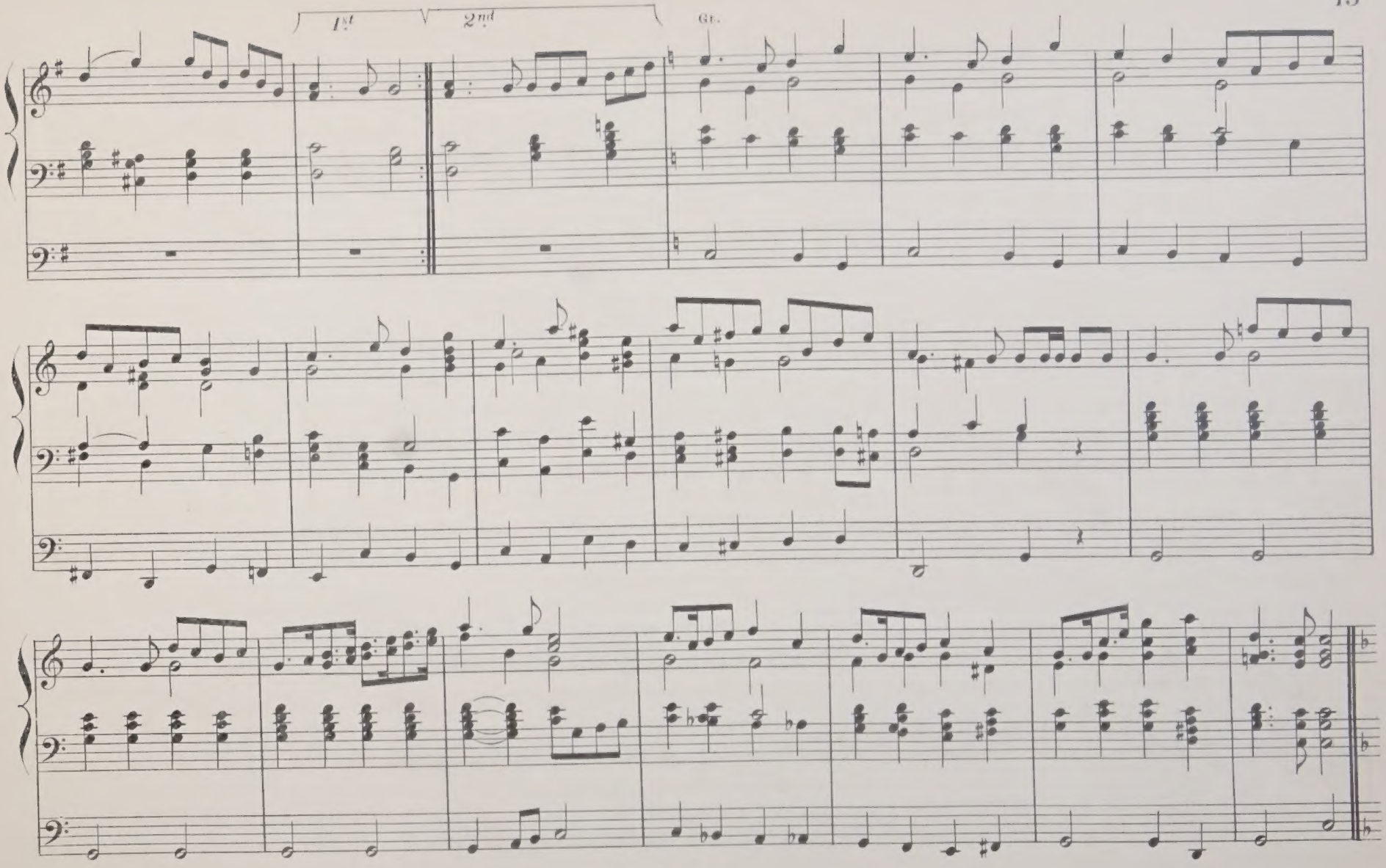

Reduce to
16 & 8 ft.
rall:
Prepare Sw. Cor. & 16 ft. Sw. 8va higher.
rall: e dim:
Uncouple.

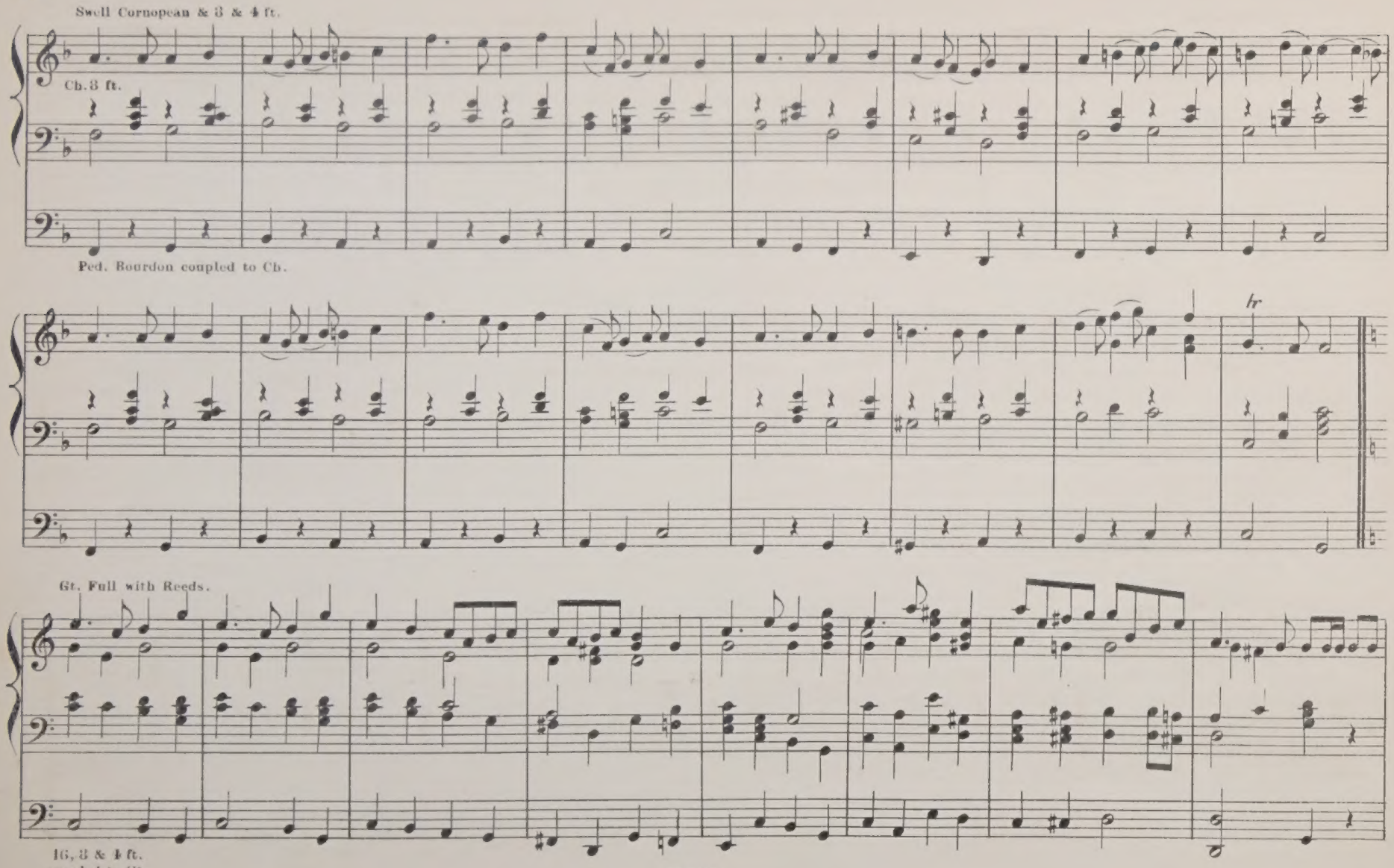


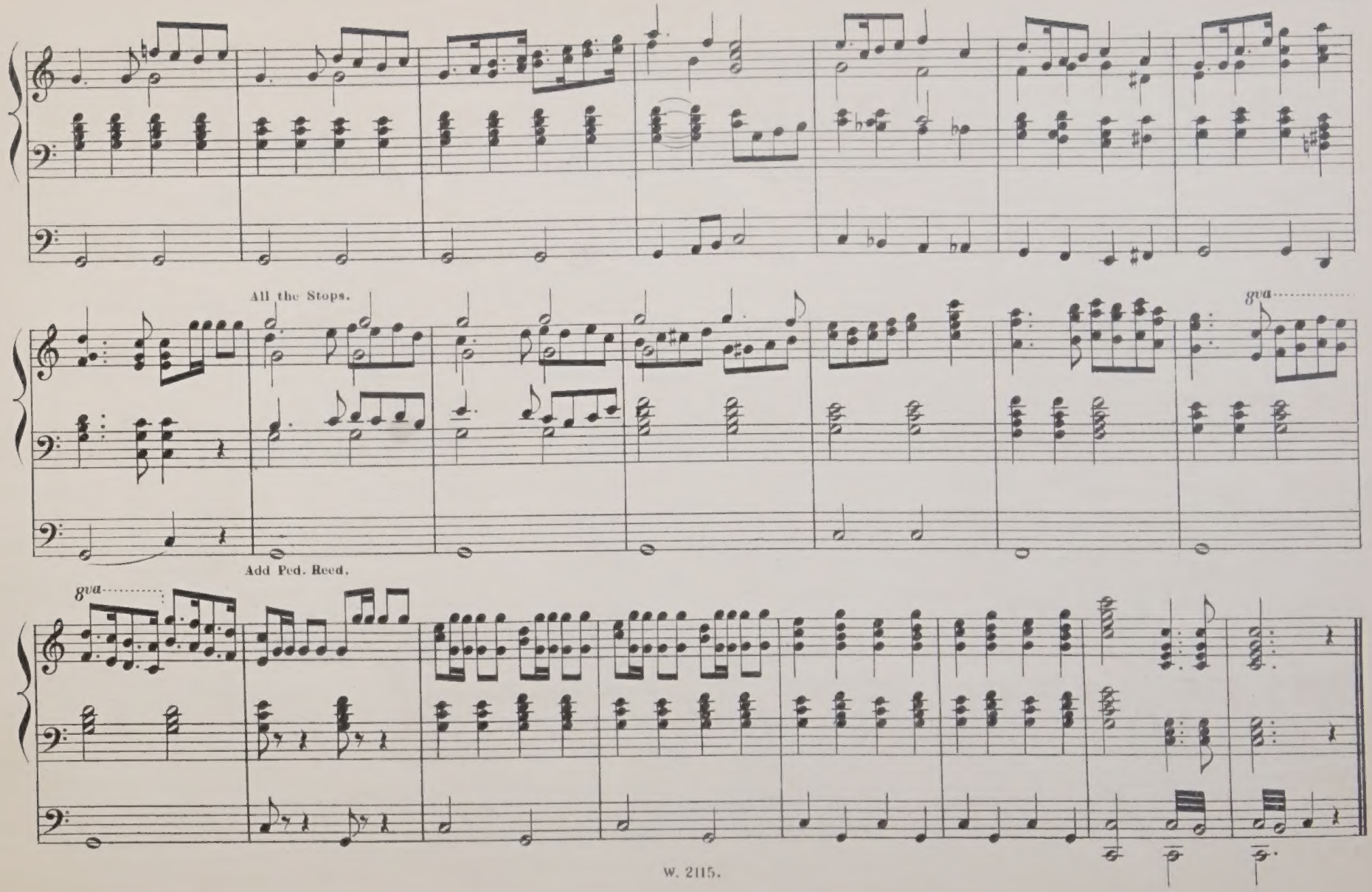
A slight pause may be made here, or the performer may extemporise a few bars on the Swell Organ, commencing *pp* from the final chord of the Amen and gradually increasing in power to a dominant chord on G, after which proceed to

THE ABBEY MARCH.




1st
2nd
Gt.


Swell Cornopean & 8 & 4 ft.
Ch. 8 ft.
Ped. Bourdon coupled to Ch.
hr
Gt. Full with Reeds.
16, 8 & 4 ft.
coupled to Gt.


All the Stops.
8va
Add Ped. Reed.
8va

LIST OF

SELECTED ORGAN MUSIC.

BARTH, A. J.

	s.	d.
Bridal March (from Lohengrin)	3	0

BEST, W. T.

Berceuse and Romance (Gounod)	4	0

BATISTE, EDOUARD.

Andante, in G (Edited by E. H. Turpin)	3	0

BOTTING, HERBERT.

Assyrian March	4	0

BRIDGE, JOS. C.

Bourrée, by Handel, from 1st Organ Concerto, 2nd Set	4	0
Message, by R. Schumann	3	0
Overture to Œtius, by Handel	3	0
Romance Affettuoso, by J. B. Cramer, from Pianoforte Concerto, in C	4	6
Six Original Compositions net	2	6

1. Andante con moto, in F.
2. Finale in the French Style, in A.
3. Andante, in E flat.
4. Quasi Pastorale, in A.
5. Andante, in D.
6. Fanfare, in D.

CAPOCCI, FILIPPO.

Fantasia, in C, composed for Inauguration of two grand Organs of St. John Lateran, Rome	5	0
Première Suit de Trois Morceaux—		
1. Entrée	4	0
2. Meditation	4	0
3. Allegretto Giocoso	4	0

CLOUGH, WALTER.

Marche Triomphale	3	0

DEANE, J. H.

Allegro Marziale	3	0
Gavotte (Handel)	3	0
Handel's Songs Transcribed each	2	6

1. Lord, Remember David.
2. O Lord, whom we adore; and, Shall Judah rise no more?

DELMAR, A. E.

Marche Nuptiale	3	0
Overture Poet and Peasant (Suppé)	4	0
Overture Rienzi (Wagner)	4	0

EBERLIN, J. E.

Prelude and Fugue (Edited by E. H. Turpin)	4	0
Fugue, A minor (Edited by G. W. Marple)	4	0

FISCHER.

18 Selected Pieces (Edited by Haupt). Vol. I. net	1	6
" " " " II. net	1	6

FISHER, ARTHUR C.

Postlude—Introduction and Fugue on Adeste Fideles, in A	4	0

FOWLES, GODWIN.

Golden Trumpets, Processional March	3	0
The Golden Harps, Processional March	4	0

FROST, CHAS. J.

Moderato, in B flat	3	0
13 Organ Voluntaries net	4	0

GLADSTONE, F. E.

Air and Variations	4	0
Andante, in A major	2	0
Fantasia in F	3	0
Organ Pieces in various styles net	4	0
Three Preludes	3	0

GOUNOD, CH.

The Funeral March of a Marionette	4	0
Organ Voluntaries in Two Books—		
1. Larghetto: Andante	4	0
2. Andante: Maestoso Romance	4	0
Berceuse and Romance (Best)	4	0

GREENE, Dr.

Overture in G (Edited by W. G. Wood)	4	0

HANDEL, G. F.

Album (Twelve Arrangements by Dr. W. J. Westbrook) net	4	0
Largo (Edited by James Turpin)	3	0
Overture, S. Cecilia's Day (Arranged by Arthur B. Plant)	4	0

HARDESTY, G. A.

Festal March, in E flat	4	0

HARRIS, G. D.

Grand Dedication March, in C	4	0
Short and Easy Arrangements from the Great Masters—		
1. "Holy Father" (Passion Music) ...Haydn	1	6
2. Thou shalt purge me" and "Make me hear of Joy and Gladness" (Passion Music) Haydn	1	6
3. "Let Thy Shield" (Jubilee Cantata) Weber	1	6

HIRD, F. W.

Organ Compositions—		
1. Allegretto, in G	3	0
2. Prelude in B♭ and Andante in G	3	0

HODGSON, JOHN.

Melody, in F major	4	0

HOLLINS, ALFRED.

Two Short Preludes, in C and G	4	0
Concert Overture	5	0

HOPKINS, Dr. EDWARD J.

Andante Grazioso	3	0
Organ Music—		
1. Allegro Moderato, in A	3	0
2. Adagio Cantabile, in D	2	0
3. Allegro Finale, in A ("Jubilee")	4	0
Short Pieces for the Organ, Sets 1, 2, and 3 (each set contains three Pieces) each	3	0

HOUSELEY, H.

Adagio con molto Espressione	4	0
Andante con Grazio	2	0
Andantino Grazioso	3	0
Tempo di Marcia (Postlude)	3	0
Minuet and Trio	3	0

HOYTE, W. S.

Andante, in A flat	4	0
Minuet and Trio	4	0

JEFFERSON, W. A.

Original Compositions, in various styles net	2	6

KREBS, J. L.

Fugue, in G (Edited by E. H. Turpin)	4	0

LOTT, J. B.

I waited for the Lord (Mendelssohn)	3	0

LYLE, G. E.

The Abbey Chimes. A reminiscence of an evening service interrupted by a storm	5	0

MANSFIELD, ORLANDO A.

Andante Piacevole, in E	4	0
Alla Marcia, in B flat	4	0

MARPLE, G. W.

Andantino, Pleyel	4	0
Fugue (A minor), Eberlin	4	0
March, by Himmel	4	0

MOZART, W. A.

Six Andantes (arranged from the full score by J. Wodehouse) each	4	0

1. Andante Cantabile, in A, from Violin Concerto.
2. Andante in G, from Flute Concerto.
3. Andante in B flat, from Serenade.
4. Andante Moderato, in E flat, from Symphony.
5. Andante in E flat, from String quintet.
6. Andante in F, from String quartet.

Six Concerto Movements (arranged from the full scores by J. Wodehouse) each	4	0

1. Adagio, in D.
2. Andante, in F.
3. Adagio non troppo, in D.
4. Andante ma un poco Adagio, in G.
5. Larghetto in E Flat.
6. Andantino in B Flat.

MUNRO, ROBERT.

Three Andantes—		
1. Faith, Melody in F	3	0
2. Hope, Melody in A flat	3	0
3. Prayer, Melody in B flat	3	0
Meditation, in G	3	0
Pastorale (Andantino, in G)	4	0
Postlude (Andante quasi-Allegretto, in D)	4	0

NUNN, E. CUTHBERT.

Three Pieces—1. Andante con moto, in G minor	3	0
2. Gavotte, in C	3	0
3. Romance, in F	3	0

PINNEY, W.

Festal March	4	0
Three Andantes—1, in F	2	0
2, in G	2	0
3, in A	2	0

PLANT, ARTHUR B.

Allegretto, in F (with Chorale)	4	0
Two Sonatinas—No. 1, in F; No. 2, in C each	4	0

REDMAYNE, W. P.

College March (arranged by Dr. W. J. Westbrook)	3	0

REMBT, J. C.

Twenty-two 4-part Fuguettes, compiled specially for Schools, and provided with pedal signs, by Aug. Haupt net	1	6

SANGSTER, Dr. W. H.

Organ Compositions—		
1. Andante, in G	2	
2. Andante, in A flat	2	
3. Andante, in D	2	
4. Elegy	4	
5. Fantasia and Fugue, in E minor	4	
6. Prelude and Fugue, in G minor	5	
7. Overture, in G	4	
8. Meditation, in E flat	4	
9. Bridal March	4	
Slumber Song (Schumann)	4	

SCHELLENBERG, H.

Toccata (in A minor), Edited by E. H. Turpin	4	

SILAS, E.

Nocturne, No. 11 (Chopin)	4	

SIMPER, CALEB.

March, in D	4	
Silver Clarion March, in C	4	

SMITH, ERNEST H.

Andante Sostenuto, in E flat	3	

SMITH, GEO. F.

Introduction and Fugue, in G major	4	

SMITH, SEYMOUR.

Andante, in C	4	

STARK, HUMPHREY J.

Four Movements from Spohr—		
1. Aria ("Si, lo' senté")	3	
2. Quartetto ("Chi l'amaté")	3	
3. Introduzione	4	
4. Duetto ("M'inonda, oh cara")	2	

TOURS, B.

Gavotte Moderne, en ut	3	

Arranged by E. H. TURPIN.

TOZER, A. E.

Reverie	4	

TURPIN, EDMUND H.

Adagio and Allegro (Prelude and Postlude), in E and C	4	
Allegro Maestoso, in D	3	
Allegretto (Salieri, 1784)	4	
Andante, in B flat	2	
Aria from Bach's Suite, in D	4	
Carillons de Dunkerque (Carter, 18th Century)	4	
Chopin's Prelude, No. 4, in E minor	3	
Fantasia on a Theme, by Weber	5	
Handel's Musette, in E flat	4	
Impromptu in C	4	
Minuet de Boccherini	3	
Musette, in G	3	
Overture Pastorale	5	
Pastorale for Christmastide (transcribed from Corelli's 8th Concerto)	4	
Short Voluntaries, from unpublished scores, and the less known works of eminent composers—		
Book 1	4	
" 2	4	
" 3	4	
Vesper Hymn (Fantasia)	5	
Variations and Fughetta on Pleyel's German Hymn	5	
Quotations from Bach—		
1. Prelude No. 5, in D	3	
2. " 6, in D minor	2	

TURPIN, JAMES.

Andante from Haydn's Third Grand Symphony	4	
Tema con Variazione, from Beethoven's Septet	4	

WESLEY, SAMUEL.

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WHITNEY, S. B.

Processional Grand March	4	
Canon in Octave, in G	3	
Pastorale, in G	3	

WODEHOUSE, J.

Classical Compositions—		
1. My Heart ever Faithful (Bach) / Angels, ever Bright and Fair, Aria (Handel)	4	
2. I waited for the Lord, Duet and Chorus (Mendelssohn) / How Beautiful are the Feet, Aria (Handel)	4	
3. Wedding March, in C (Mendelssohn Op. 21)	4	
4. Funeral March, in C minor (Chopin Op. 35)	4	
5. Funeral March, in A minor (Beethoven Op. 26)	4	
Overture to Egmont (Beethoven Op. 84)	4	
War March of the Priests (from Mendelssohn's Athalie)	3	

WOOD, W. G.

Introduction and Allegro	4	
Romanze and Liebeslied (A. Henselt)	4	

ANDANTE

FROM

MENDELSSOHN'S SONATA

OP. 45.

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FOR THE

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BY

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ANDANTE.

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Sw: Diap.
Gt: St. Diap with Sw. coupled.
Ch: Dul. & St. Diap.
Ped 16 ft.

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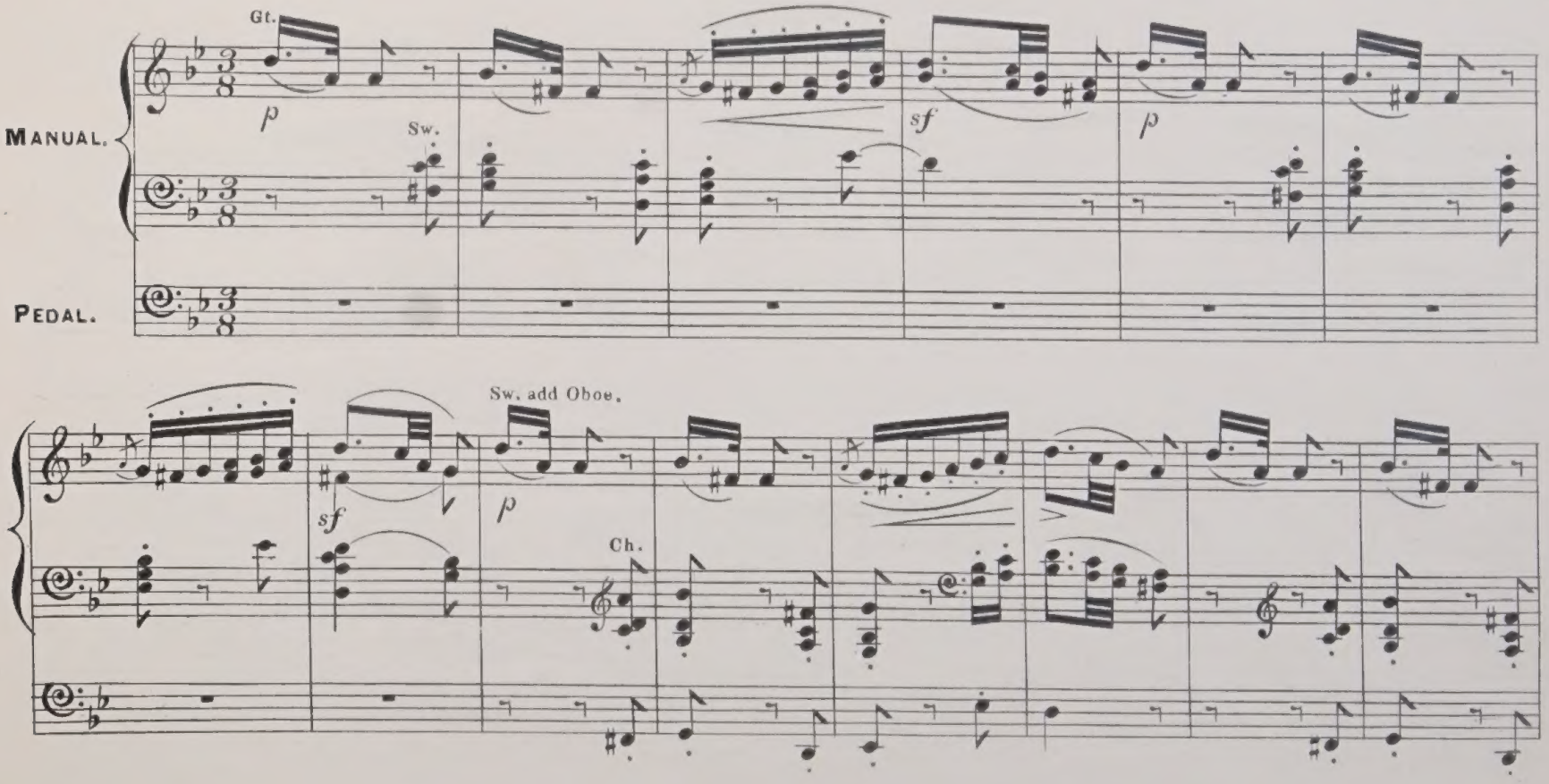
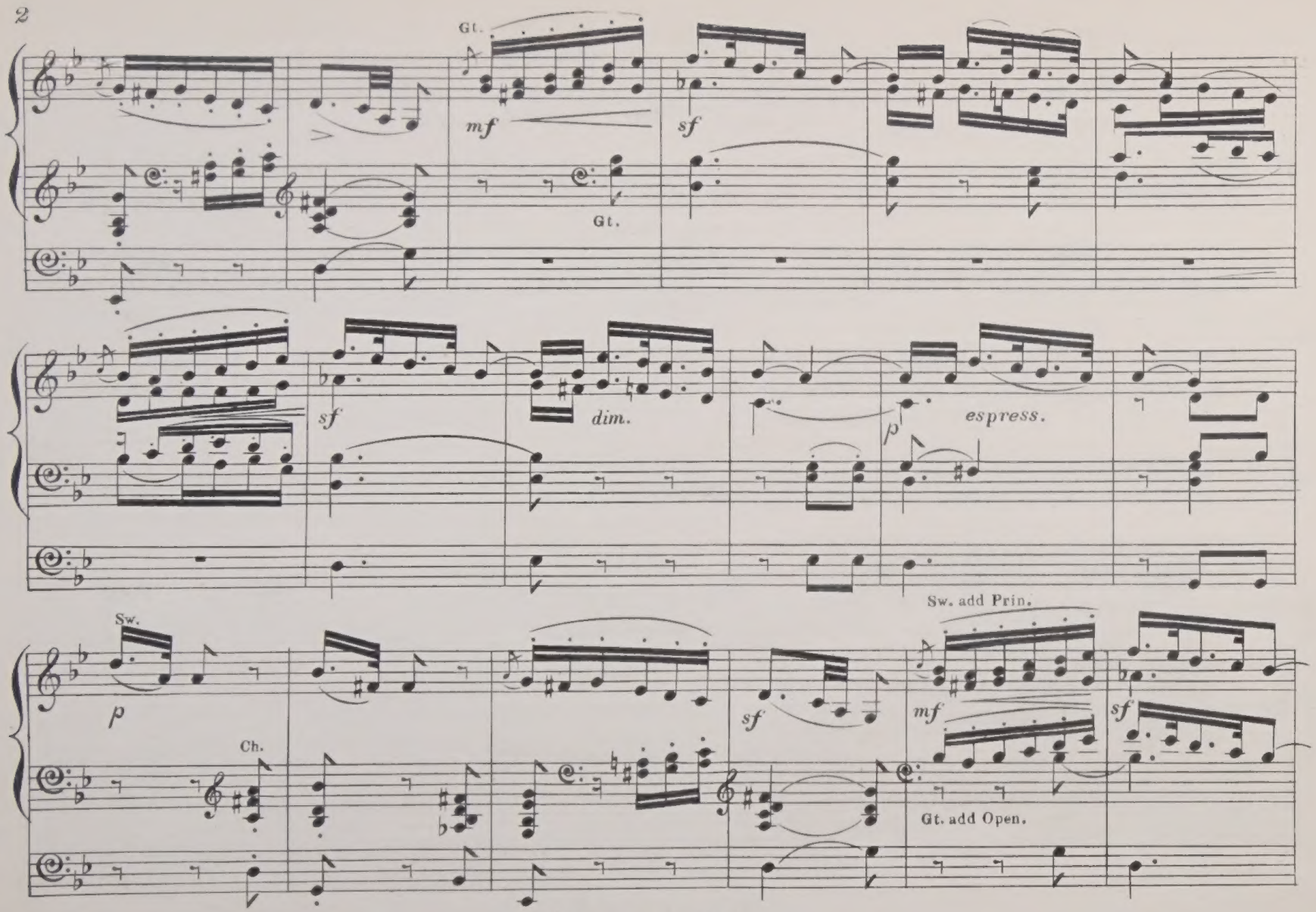
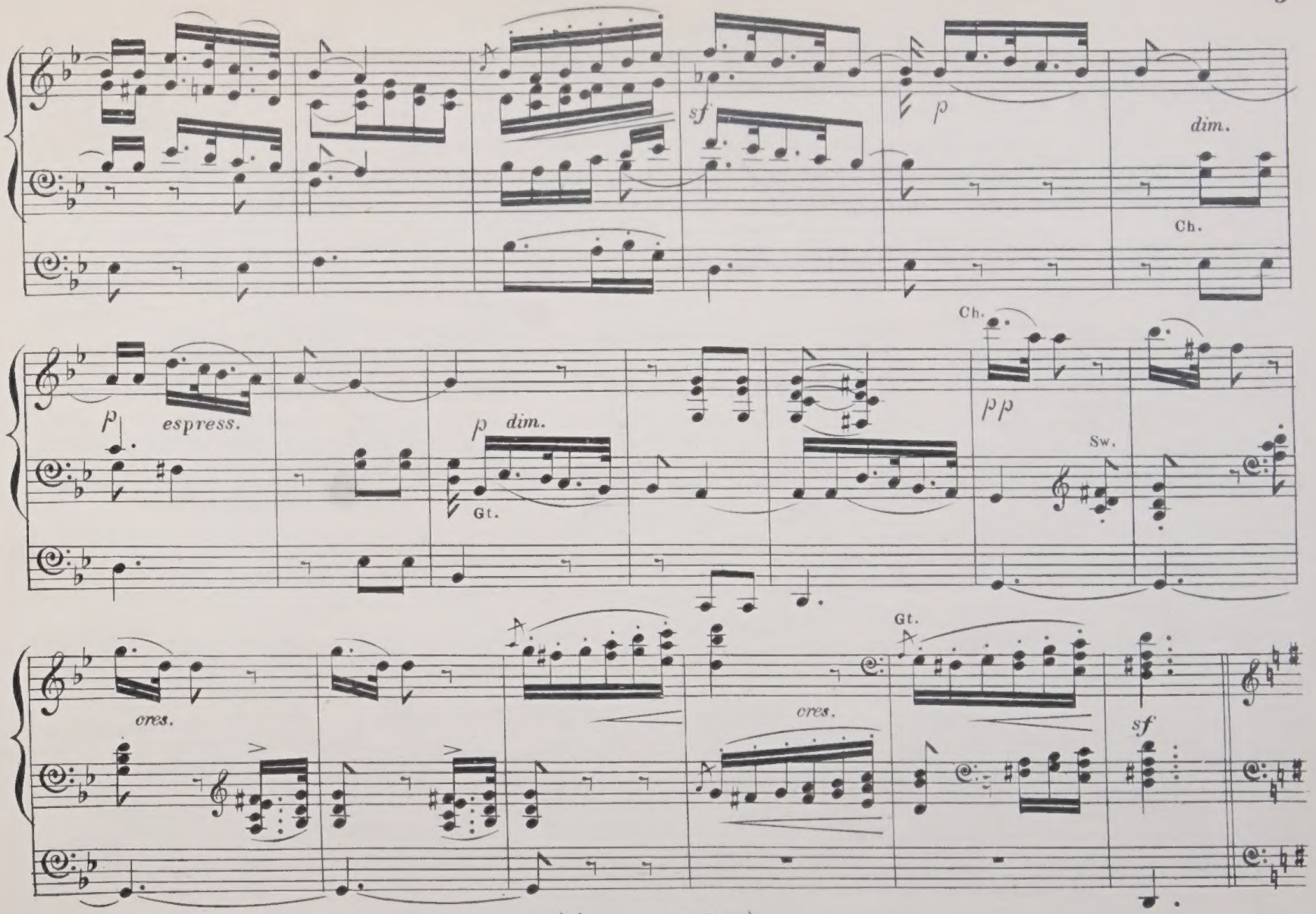
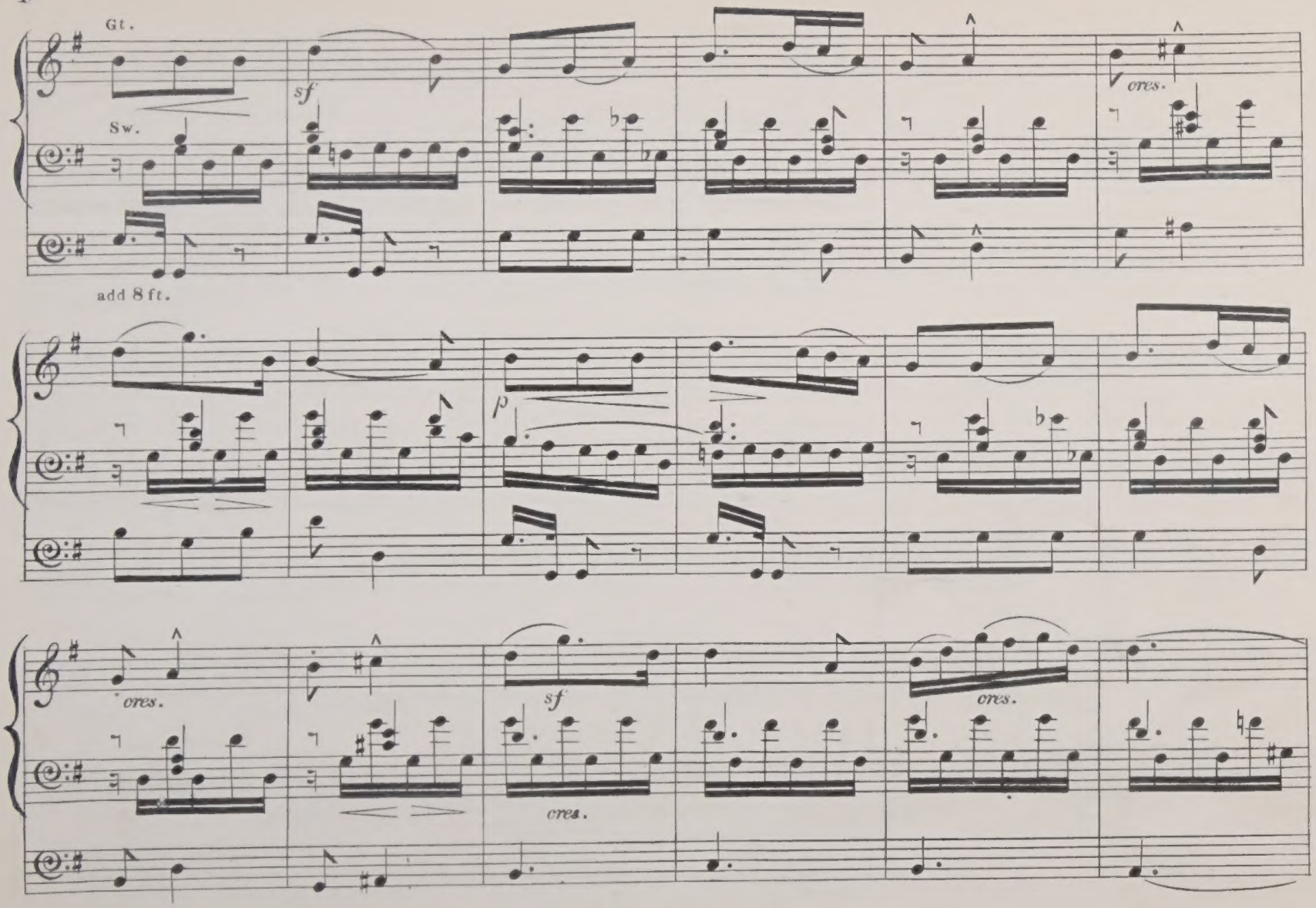
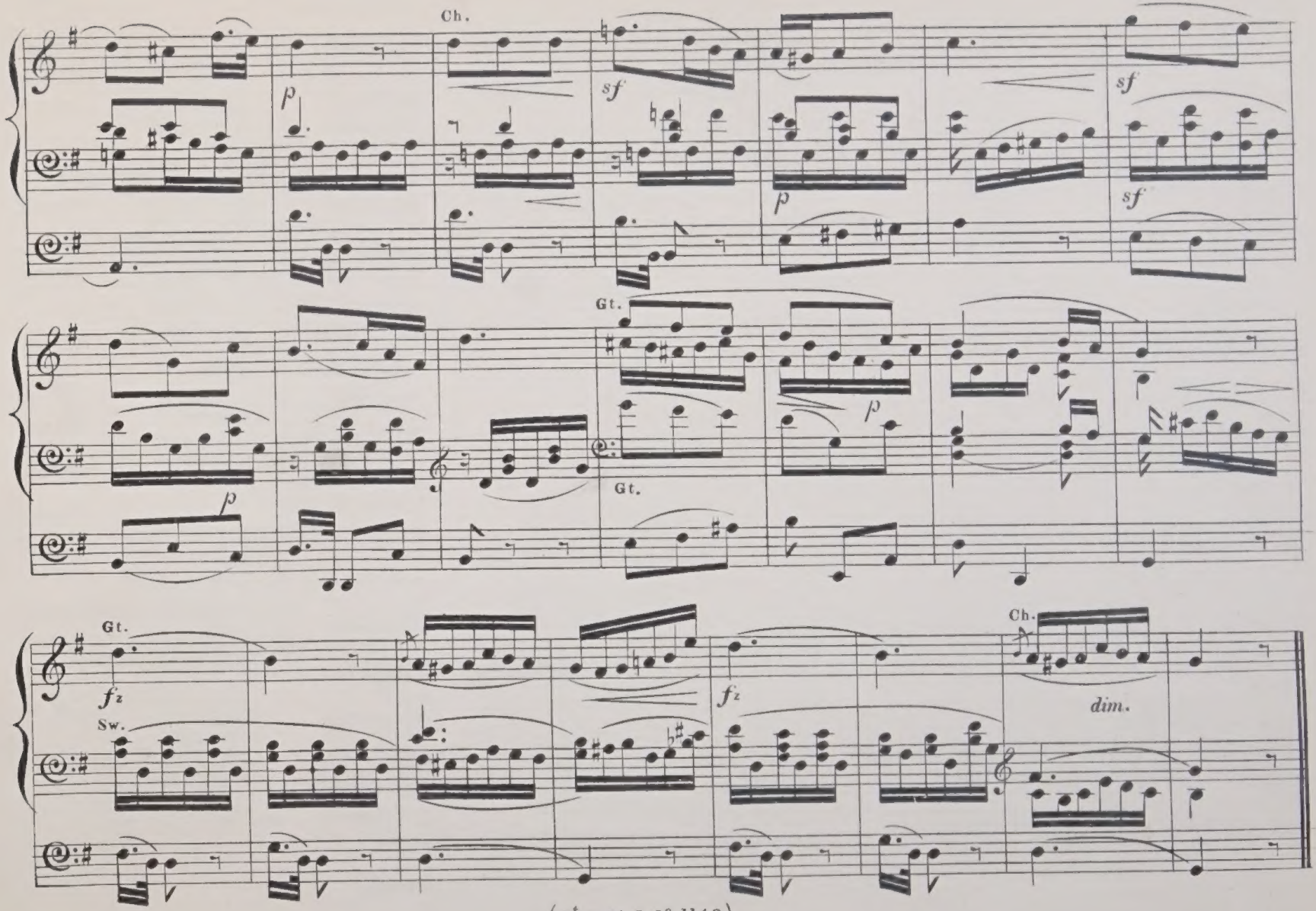
JOHN HILES.




Gt.
mf
sf
Gt.
sf
dim.
p
espress.
Sw.
p
Ch.
sf
Sw. add Prin.
mf
sf
Gt. add Open.


sf
p
dim.
Ch.
p
espress.
p dim.
Gt.
Ch.
pp
Sw.
cres.
cres.
Gt.
sf


Gt.
Sw.
sf
cres.
add 8 ft.
p
cres.
sf
cres.
cres.


Ch.
p
sf
p
sf
sf
Gt.
p
Gt.
p
Gt.
fz
Sw.
fz
Ch.
dim.

J.T. STONE'S

AMERICAN ORGAN

AND

HARMONIUM MISCELLANY.

Sacred.

Nº1	GLORIA (12TH MASS)	MOZART
	ANGELS EVER BRIGHT AND FAIR (THEODORA)	HANDEL
	QUI TOLLIS (2ND MASS)	HAYDN
2	BENEDICTUS (3RD MASS)	MOZART
	HALLELUJAH CHORUS (MESSIAH)	HANDEL
	WITH VERDURE CLAD (CREATION)	HAYDN
3	AGNUS DEI	NAUMANN
	LIFT UP YOUR HEADS (MESSIAH)	HANDEL
	LAUDA SION	CHERUBINI
	BENEDICTUS (1ST MASS)	MOZART
4	GLORIA IN EXCELSIS	PERGOLESI
	NOW VANISH (CREATION)	HAYDN
	I KNOW THAT MY REDEEMER LIVETH (MESSIAH)	HANDEL
	BENEDICTUS (REQUIEM)	MOZART
5	CUJUS ANIMAM (STABAT MATER)	ROSSINI
	AVE MARIA	CHERUBINI
	PASTORAL SYMPHONY (MESSIAH)	HANDEL
6	CORALE (GLI UGONOTTI)	MEYERBEER
	GLORIA (2ND MASS)	MOZART
	O LOVELY PEACE (JUDAS MACCABŒUS)	HANDEL
	SANCTUS DOMINUS (3RD MASS)	HAYDN

Secular.

Nº7	NOTTURNO (MIDSUMMER NIGHT'S DREAM)	MENDELSSOHN
	ROBERTO.OH! TU CHE ADORO (ROBERTO IL DIAVOLO)	MEYERBEER
	VEDRAI CARINO (IL DON GIOVANNI)	MOZART
	MARCIA (FIDELIO)	BEETHOVEN
8	NON PIU ANDRAI (LE NOZZE DI FIGARO)	MOZART
	DAS ERTSE VEILCHEN	MENDELSSOHN
	DUN SACRO ZEL L'ADORE (GLI UGONOTTI)	MEYERBEER
	COME PER ME SERENO (LA SONNAMBULA)	BELLINI
9	ANDANTE (LIEDER OHNE WORTE)	MENDELSSOHN
	A TE O CARA (I PURITANI)	BELLINI
	IL SEGRETO (LUCREZIA BORGIA)	DONIZETTI
	AL FESTINO CH'IL CIEL (GLI UGONOTTI)	MEYERBEER
	MARCIA (NORMA)	BELLINI
10	AH! CHE LA MORTE (IL TROVATORE)	VERDI
	QUANDO LASCIA LA NORMANDIA (ROBERTO)	MEYERBEER
	PLACIDO E IL MAR (IDOMENEO)	MOZART
	AH! NON GIUNGE (LA SONNAMBULA)	BELLINI
11	COM É GENTIL (DON PASQUALE)	DONIZETTI
	LIBIAMO NE' LIETI CALICI (LA TRAVIATA)	VERDI
	AH PERDONA (LA CLEMENZA DI TITO)	MOZART
	NOBIL DONNA (GLI UGONOTTI)	MEYERBEER
	IL BALEN DEL SUO SORRISO (IL TROVATORE)	VERDI
12	WEDDING MARCH	MENDELSSOHN
	BATTI, BATTI (IL DON GIOVANNI)	MOZART
	SUL CAMPO DELLA GLORIA (BELISARIO)	DONIZETTI

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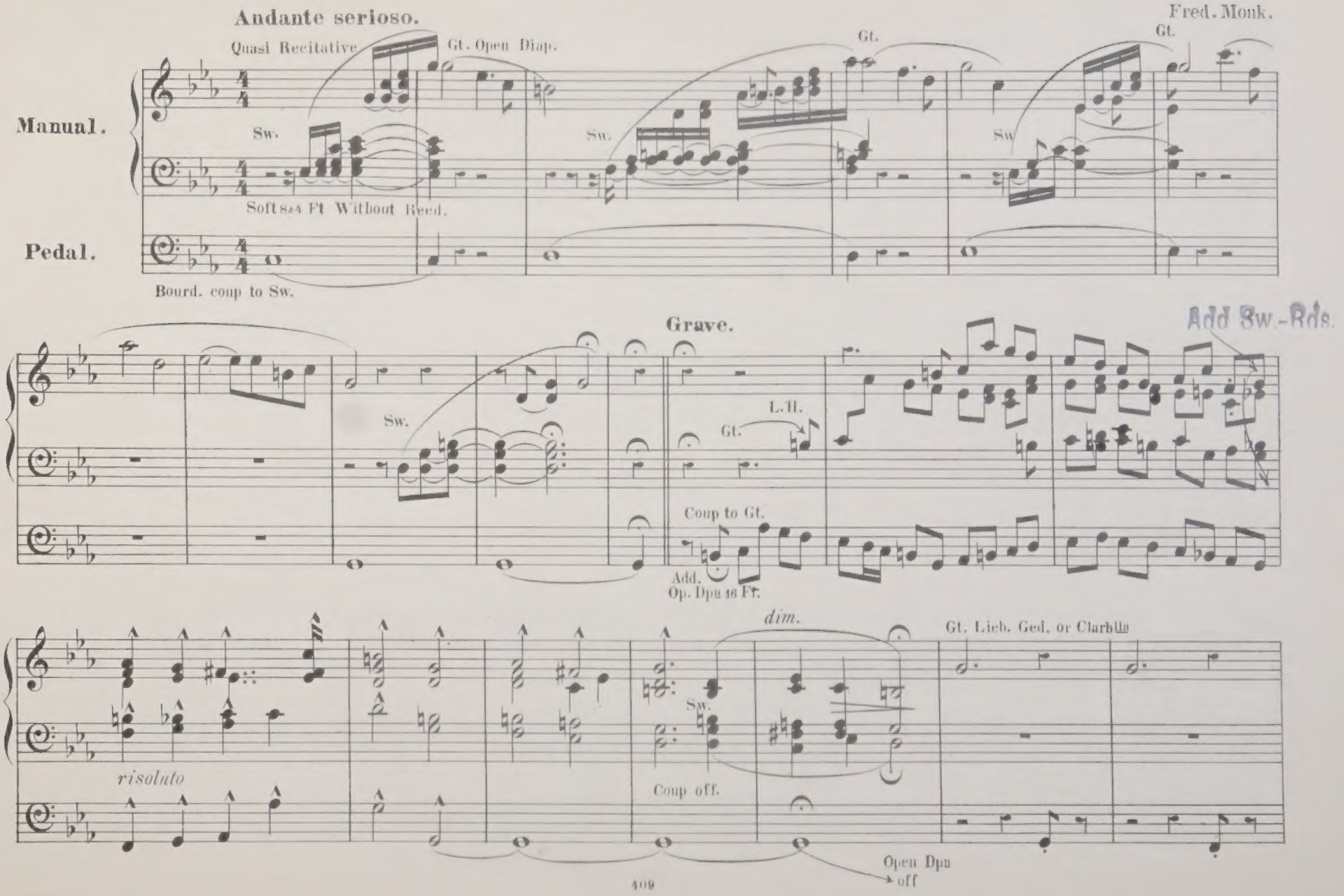
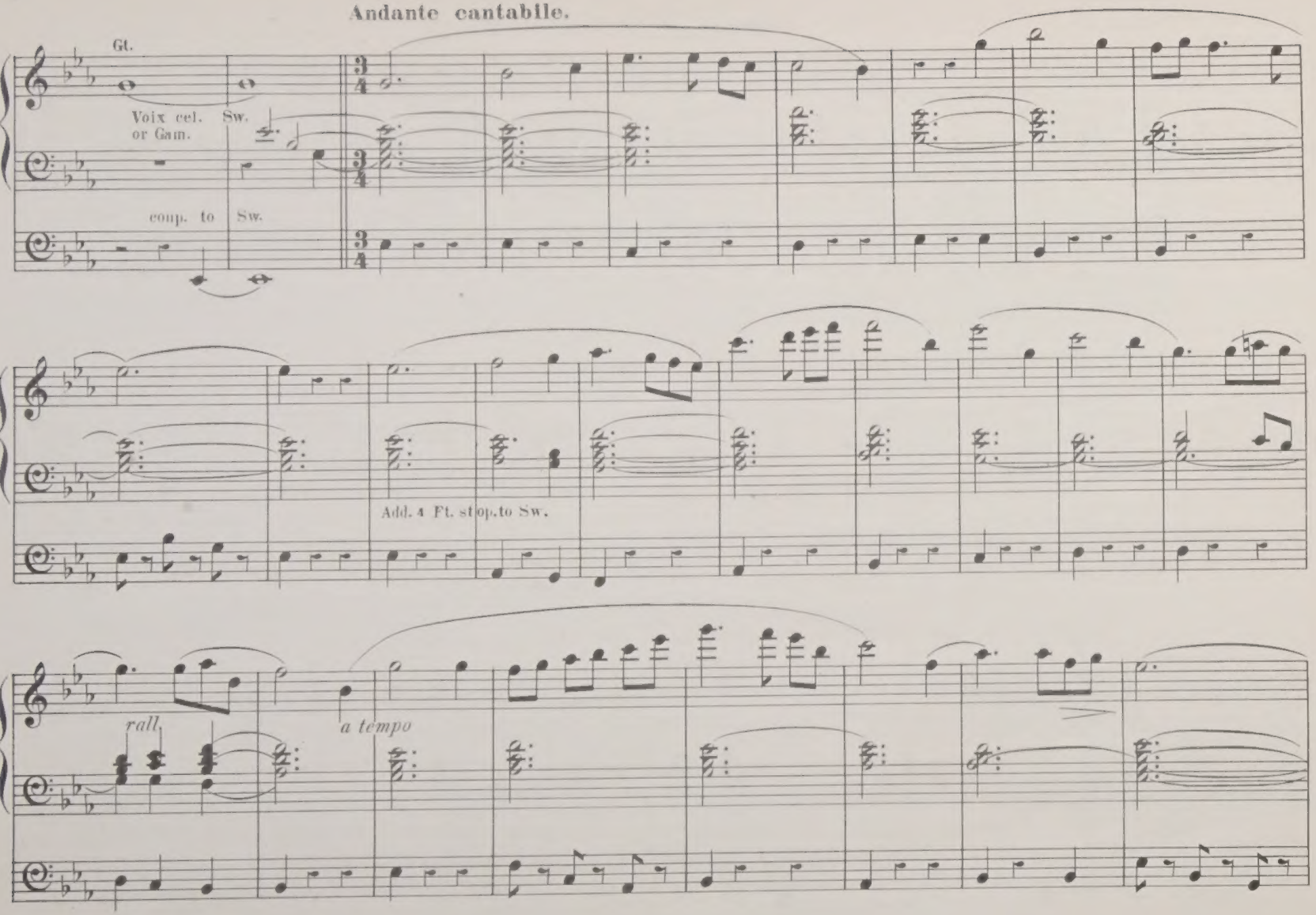
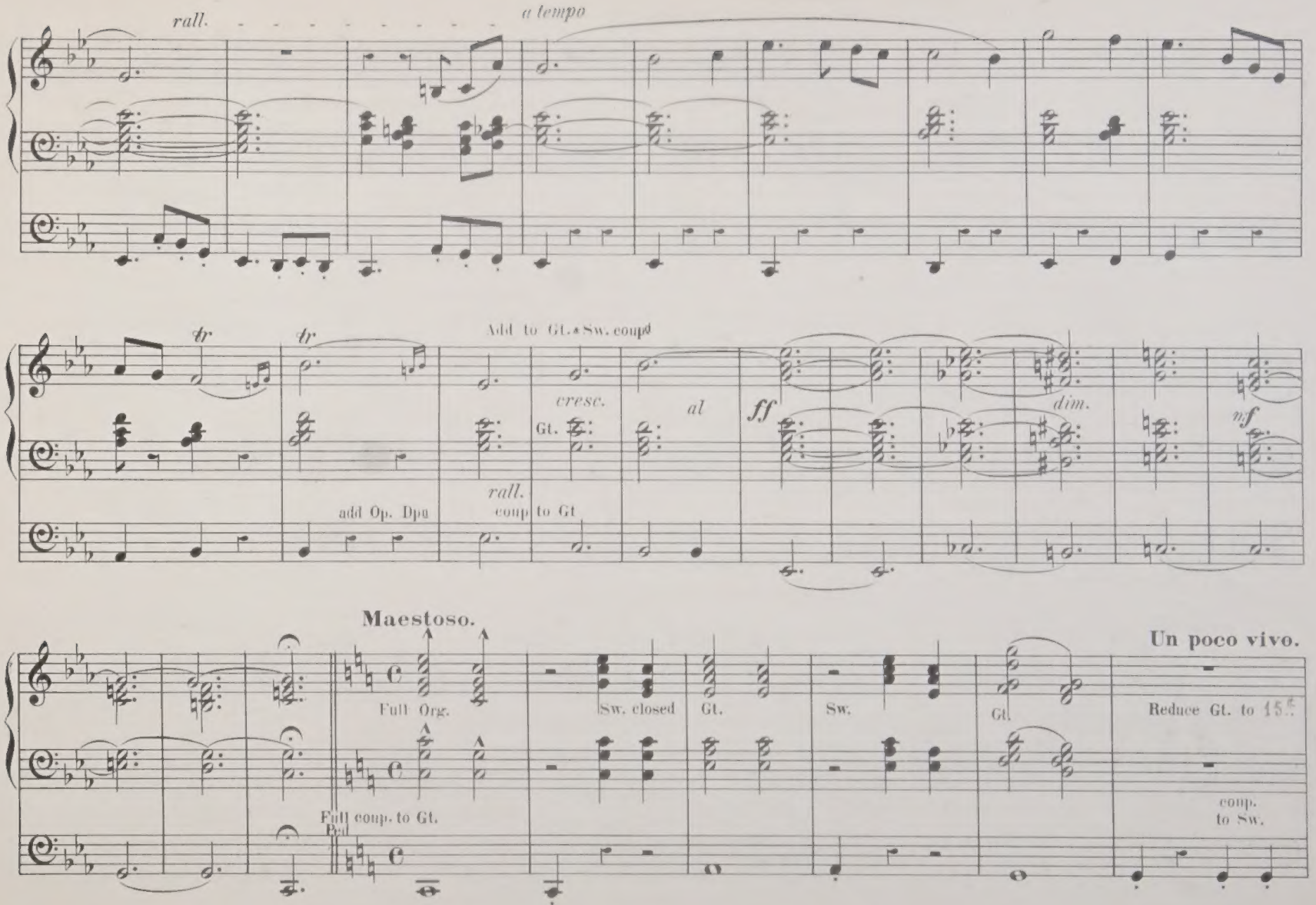
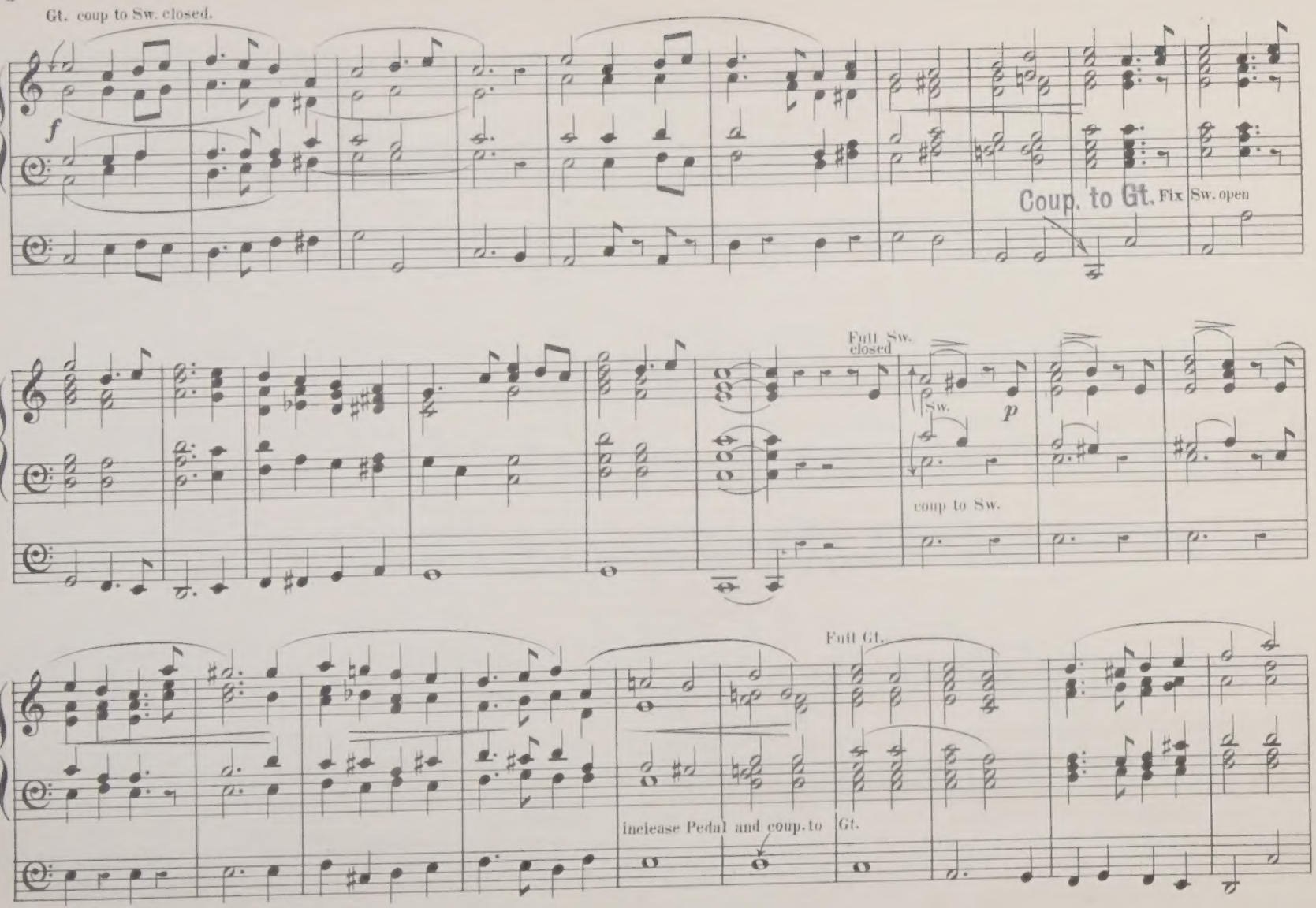
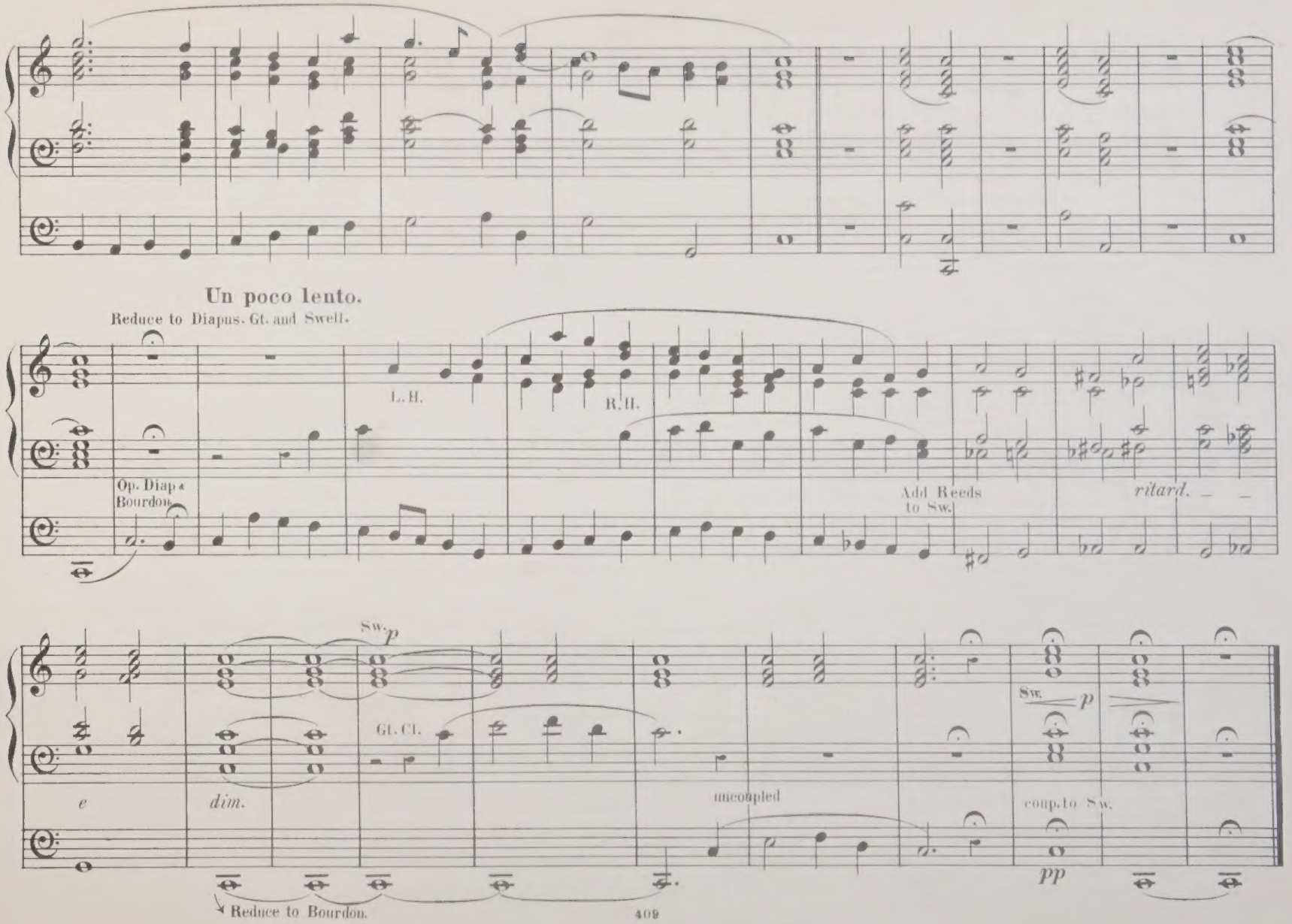

Andante serioso.
Fred. Monk.
Quasi Recitative
Gt. Open Diap.
Gt.
Gt.
Manual.
Sw.
Sw.
Sw
Soft 8 & 4 Ft Without Reed.
Pedal.
Bourd. coup to Sw.
Grave.
Add Sw.-Rds.
Sw.
L.H.
Gt.
Coup to Gt.
Add. Op. Dpn 16 Ft.
dim.
Gt. Lieb. Ged. or Clarbll
risoluto
Sw.
Coup off.
Open Dpn off

Andante cantabile.




rall.
a tempo
tr
tr
Add to Gt. & Sw. coupd
cresc.
Gt.
al
ff
dim.
mf
rall.
add Op. Dpn
coup to Gt
Maestoso.
Full Org.
Sw. closed
Gt.
Sw.
Gt.
Un poco vivo.
Reduce Gt. to 15.
Full coup. to Gt.
Ped
coup.
to Sw.


Gt. coup to Sw. closed.
f
Coup. to Gt. Fix Sw. open
Full Sw. closed
Sw.
p
coup to Sw.
Full Gt.
increase Pedal and coup. to Gt.


Un poco lento.
Reduce to Diapns. Gt. and Swell.
L.H.
R.H.
Op. Diap.s
Bourdon
Add Reeds
to Sw.
ritard.
Sw.
p
Gt. Cl.
e
dim.
uncoupled
Sw.
p
comp. to Sw.
pp
Reduce to Bourdon.

GRAND FUGUE IN G MINOR,

the only one

COMPOSED FOR THE ORGAN,

by

MOZART.

Edited, with an Introduction,

BY

JOSEPH THOMAS COOPER,

ORGANIST OF ST PAUL'S CHURCH, ISLINGTON.

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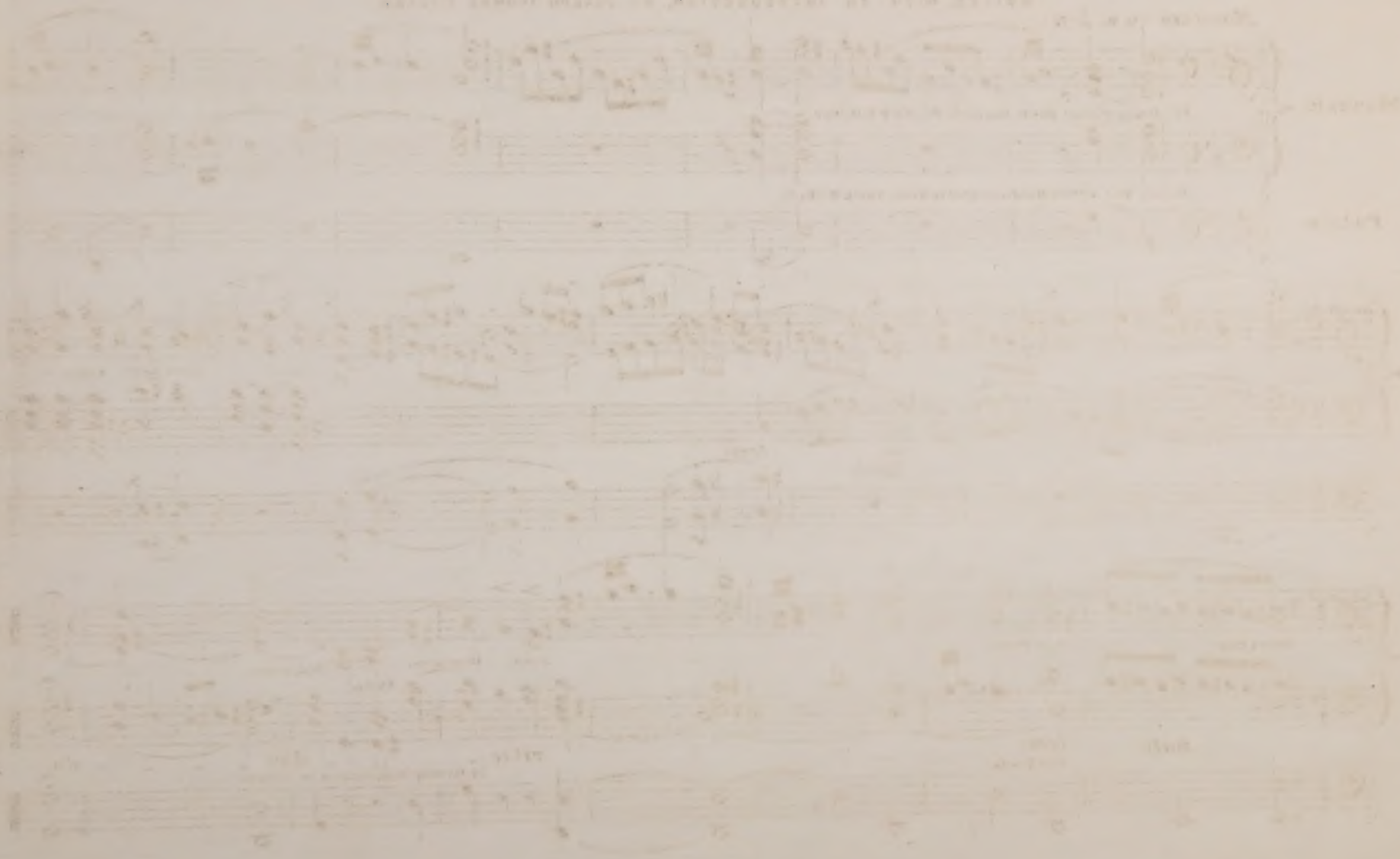
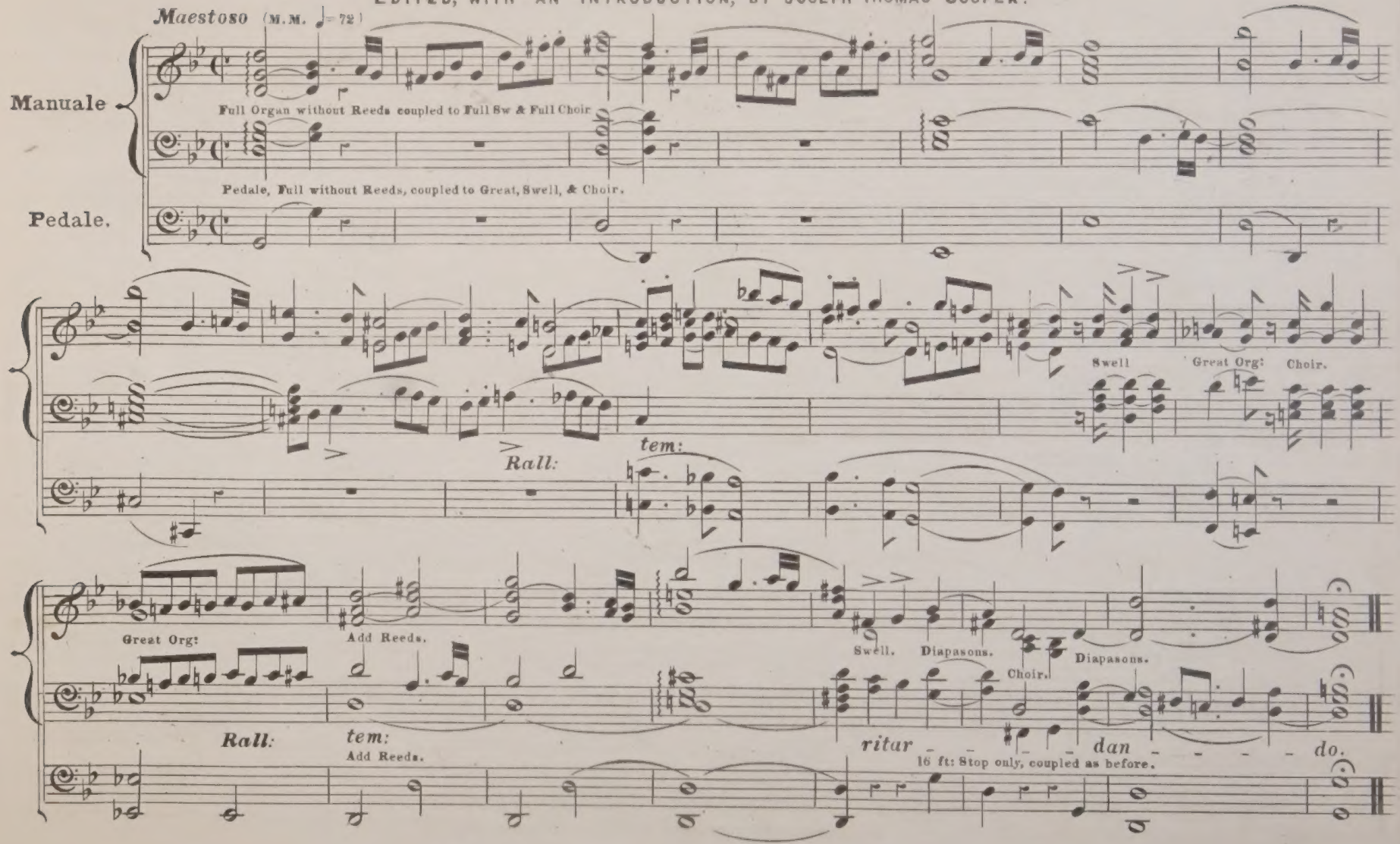


GRAND FUGUE IN G MINOR,

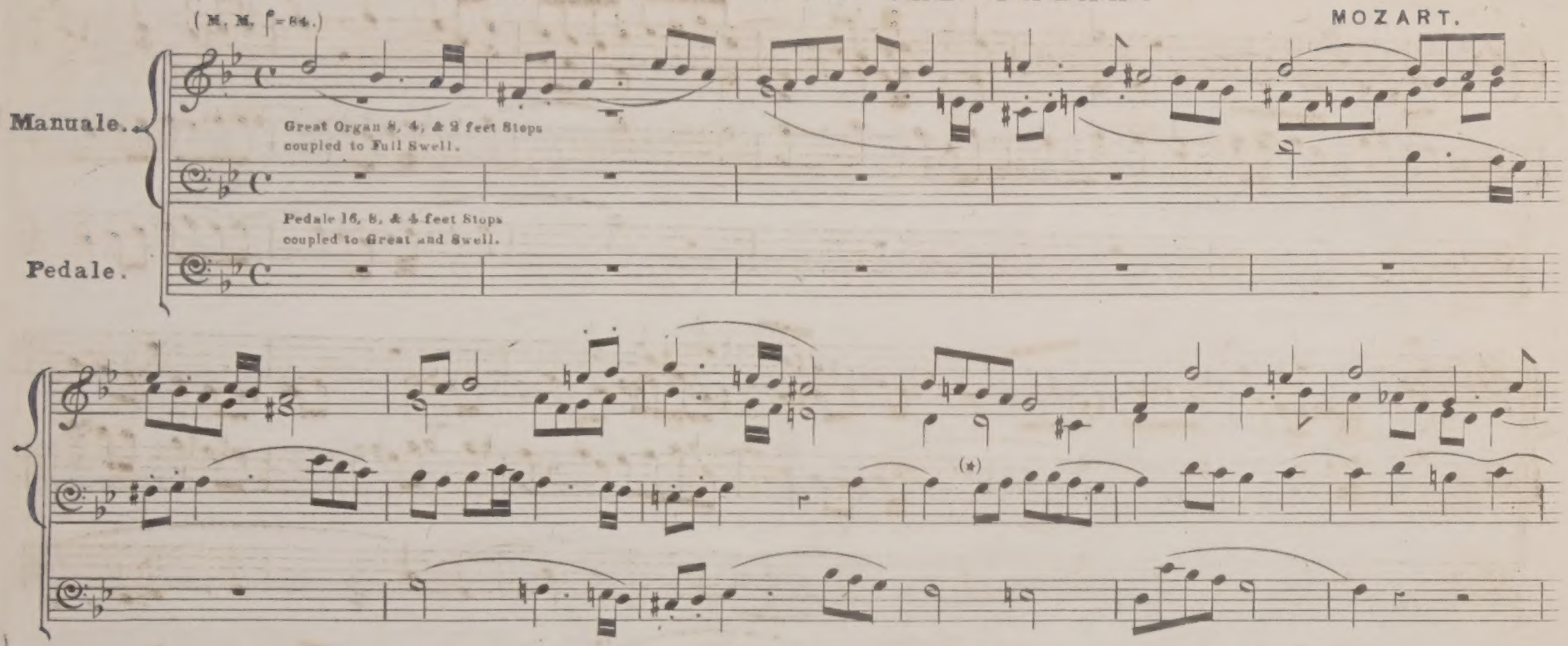
THE ONLY ONE COMPOSED FOR THE ORGAN BY MOZART:

EDITED, WITH AN INTRODUCTION, BY JOSEPH THOMAS COOPER.



This Introduction may be played throughout on the Full Organ without Reeds, as may also the Fugue until the inverse treatment in the last bar on page 7, marked for Full Organ with Reeds, if the Performer prefer such arrangement; but when the Instrument used will allow the combinations suggested, the effect of the Composition will be greatly enhanced.

GRAND FUGUE FOR THE ORGAN.

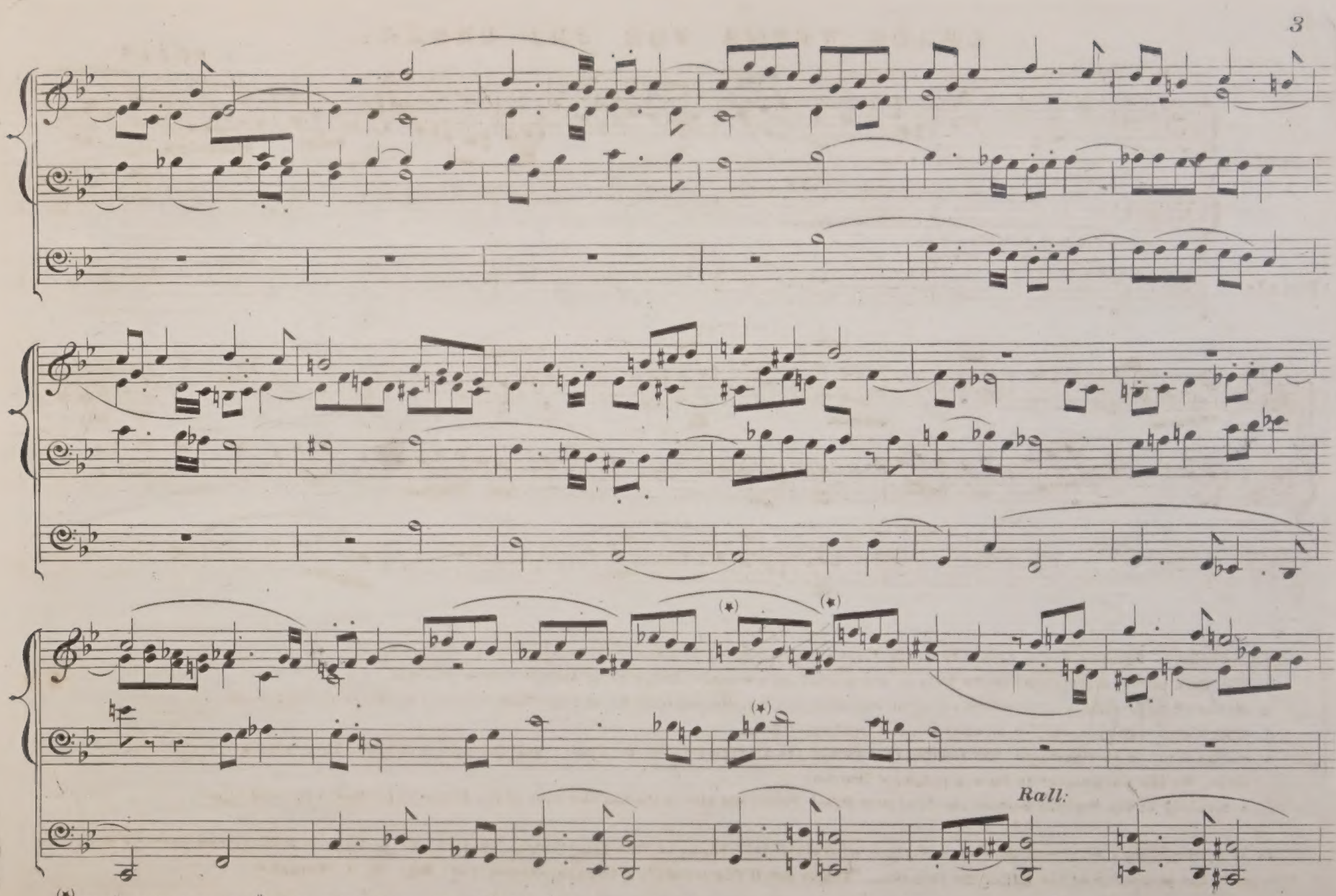


This edition of Mozart's Fugue differs from the Vienna edition in the following particulars only:—

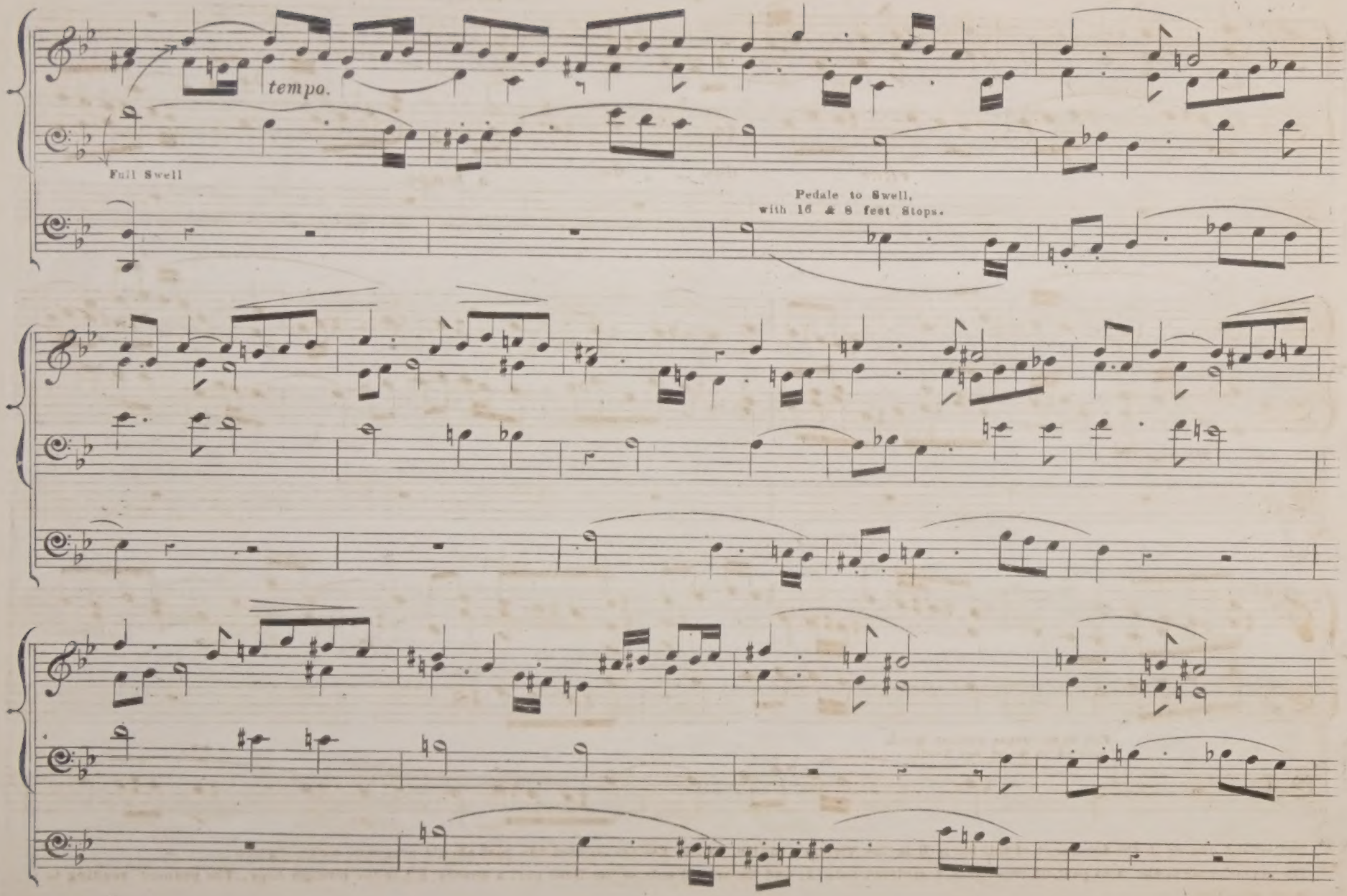
1. The Base part is appropriated to the Pedale, and printed on a separate line, with occasional *octave* passages.
2. Marks of Expression are introduced, such as Staccato, Legato, Rallentando &c. and the Time indicated by Maelzel's Metronome.
3. Suggestions are appended for an effective combination of Stops.
4. Emendations in five passages; the reading of which in the foreign copy is, no doubt, typographically erroneous. These passages are pointed out by foot notes, for the Connoisseur to form a judgment thereon.
5. A doubling of the Soprano part on the Dominant Pedal-Point, and also in the last two bars of the Fugue to produce a spirited climax.

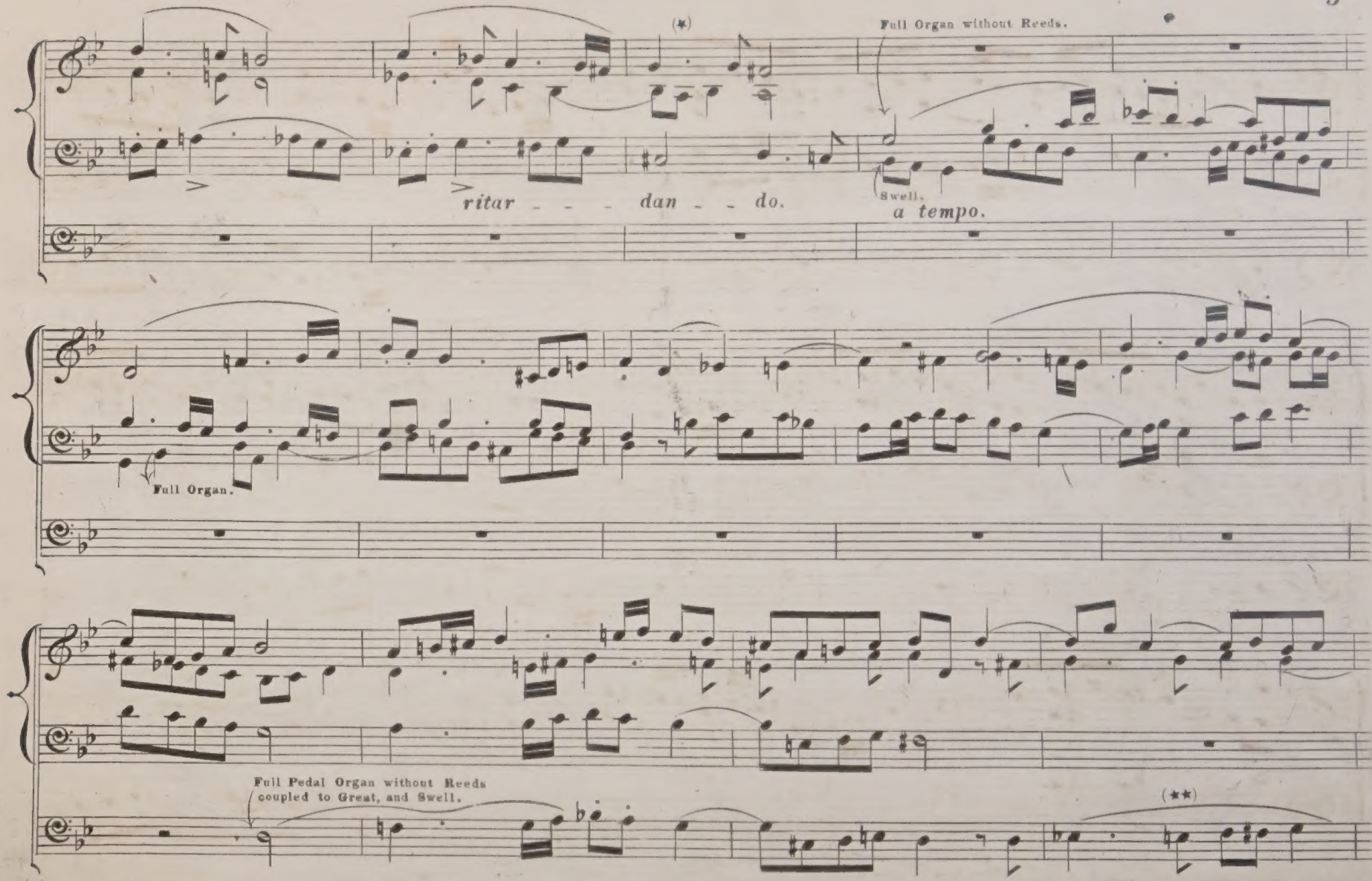
In "C. F. Whistling's Handbuch der Musikalischen Literatur," this Fugue is thus described:— "Mozart, W. A. Fuga in G m. Vienna. Artaria & C." On the copy in the possession of the Editor the title is:— "Fugha per il Clavicembalo o Organo, composta dal Sig^{r} W. A. Mozart."

(*) This quaver group, G, A, in the Tenor part, is in the Vienna copy a crotchet note A.



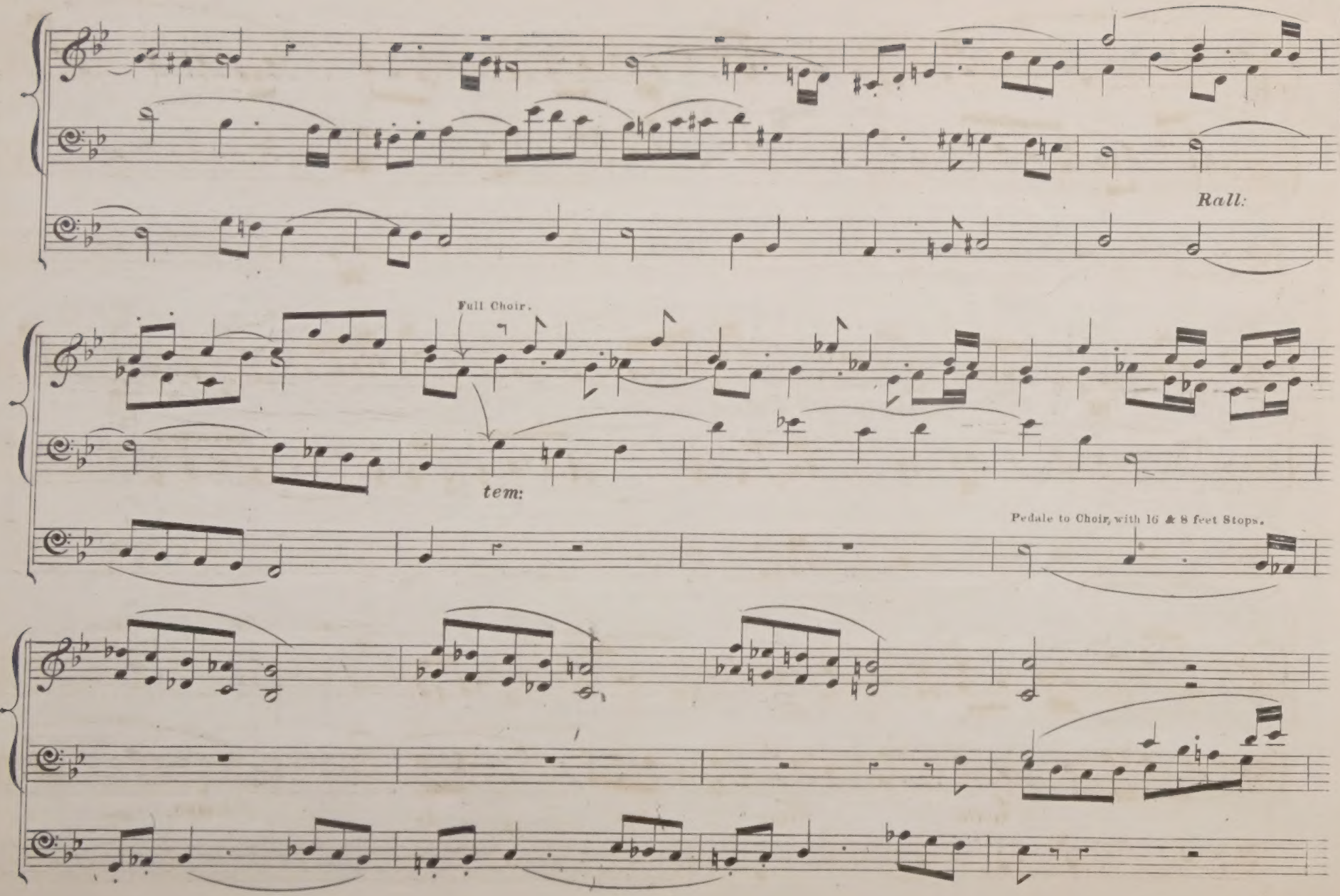
(*) The ♮ to the B and the ♯ to the G in this bar are not in the foreign copy; but the sequence evidently requires them. The ♮ to the last note B in the Tenor part of this Bar is in the Vienna edition.

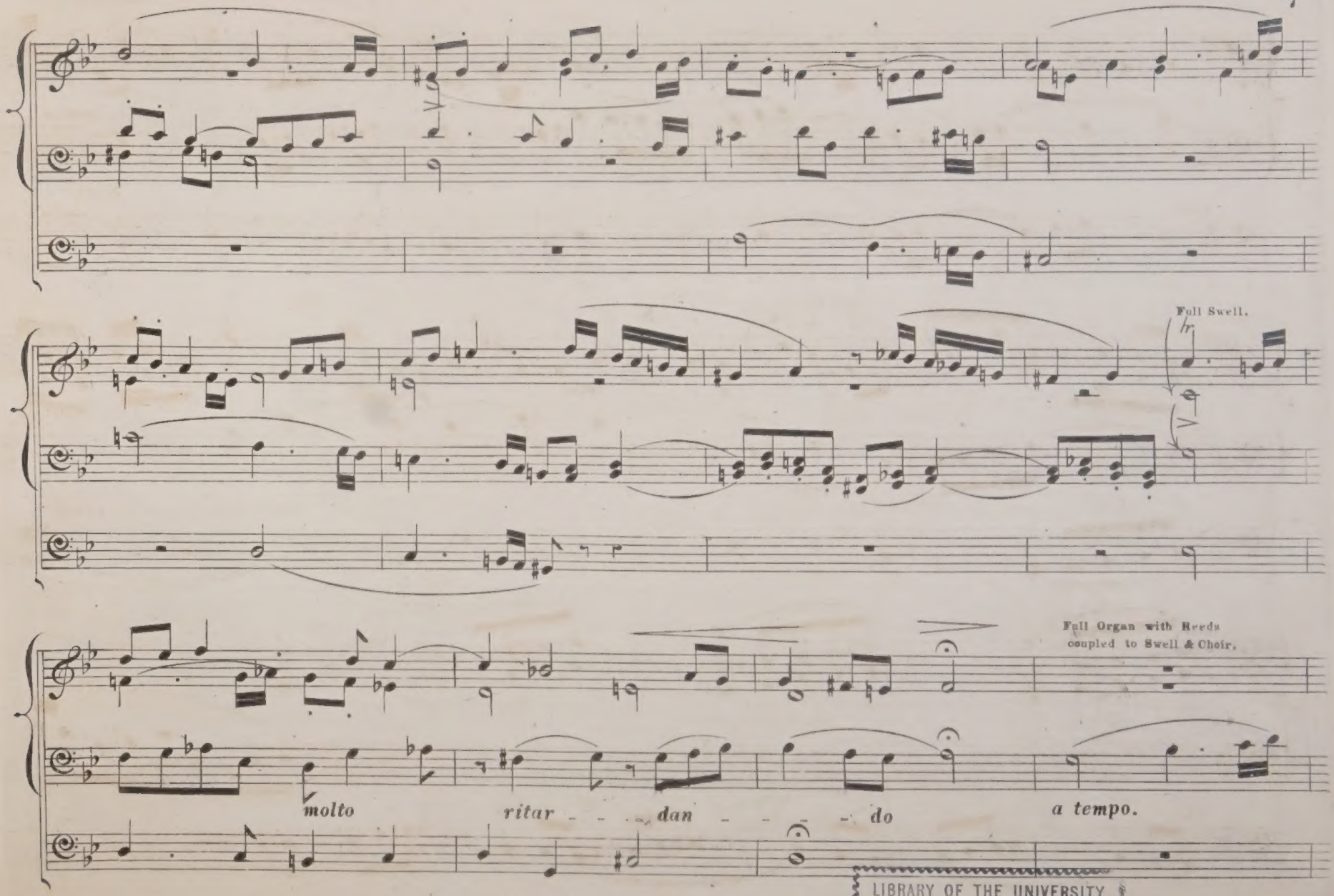

tempo.
Full Swell
Pedale to Swell,
with 16 & 8 feet Stops.



(*) The second quaver in the Innerpart of this bar is B, in the Vienna edition. In the Editor's opinion the part should progress as here given.

(**) The second note in the Alto part of this bar is a crotchet note A, and the second note of the Base part a quaver Eb, in the foreign copy. The present reading is more effective.


Rall:
Full Choir.
tem:
Pedale to Choir, with 16 & 8 feet Stops.



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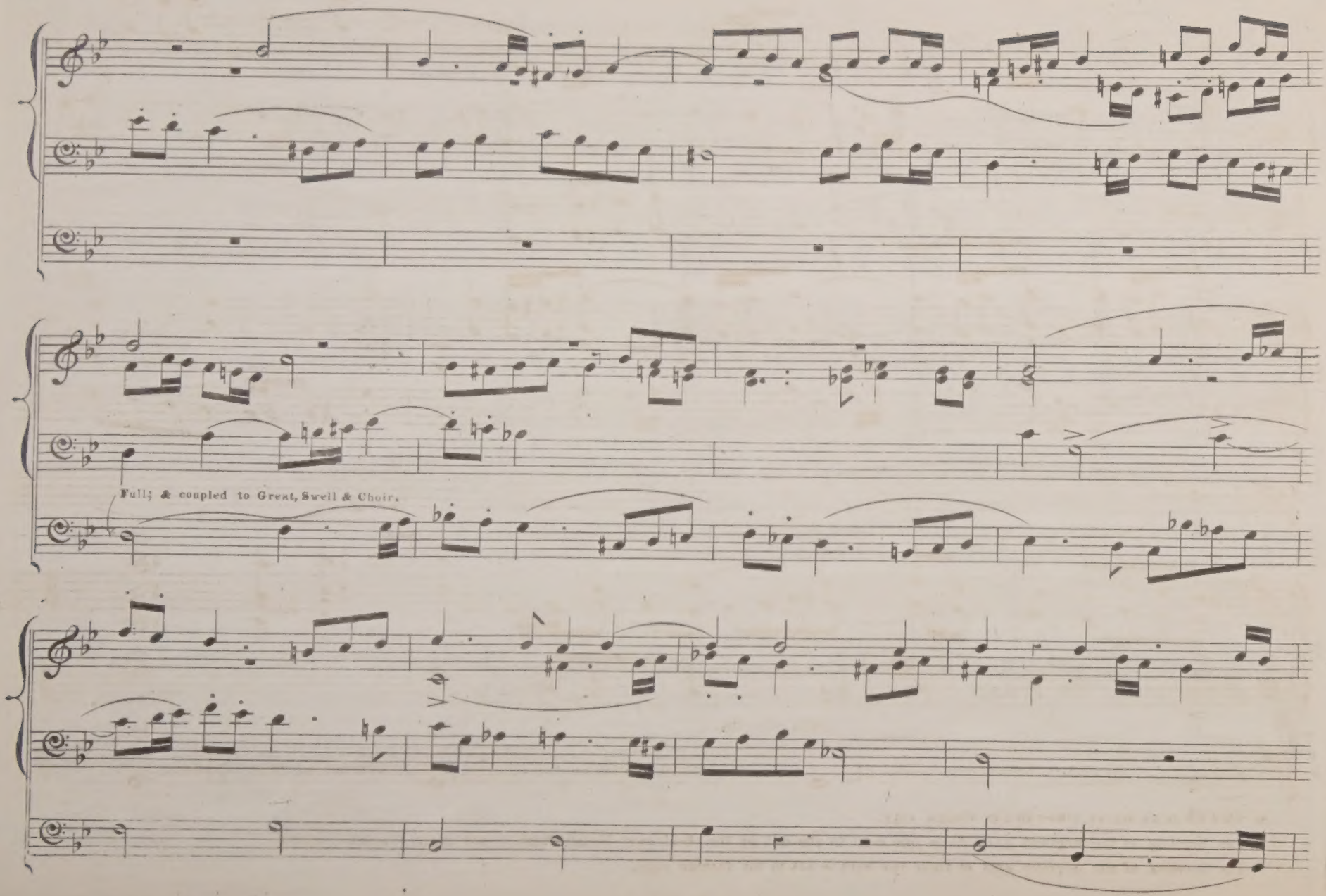
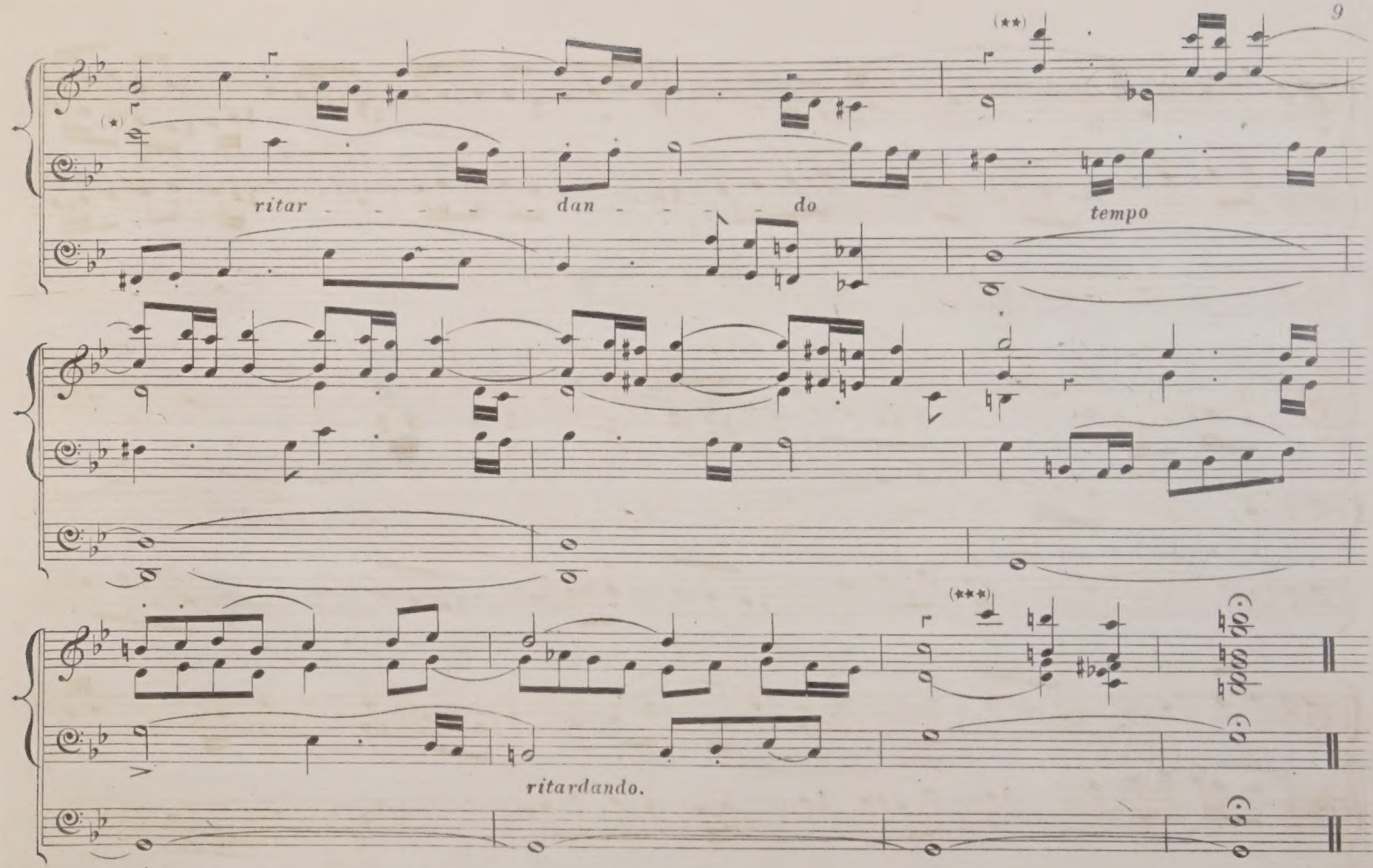

Full; & coupled to Great, Swell & Choir.



(*) This E♭ is an octave lower in the Vienna copy.

(**) The doubling of the Soprano part, from this note to the end of the Dominant Pedal Point, is not in the Vienna edition.

(***) The doubling of the Soprano part in these two bars is not in the foreign copy.

Concert Fugue

in G major

for the ORGAN by

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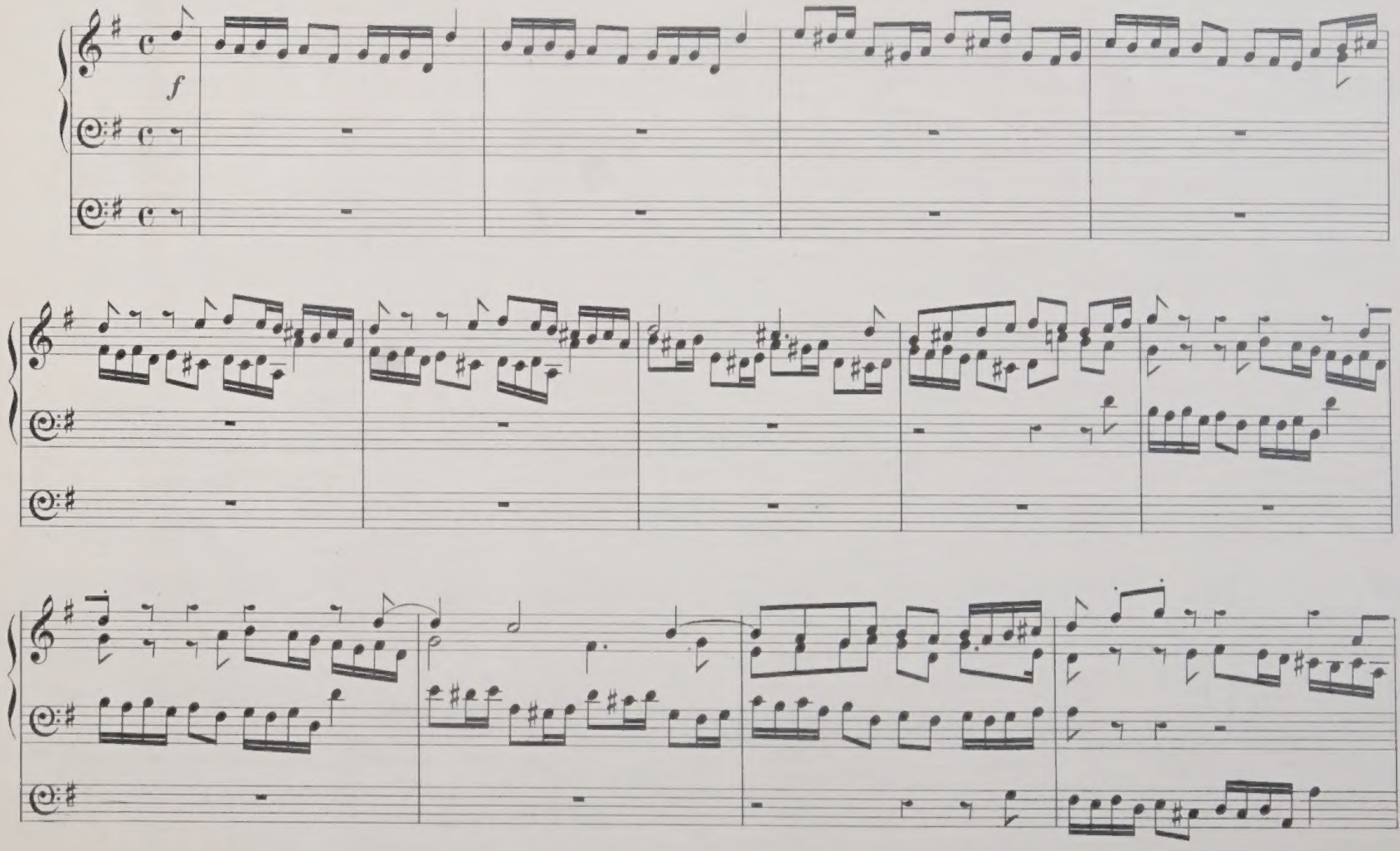

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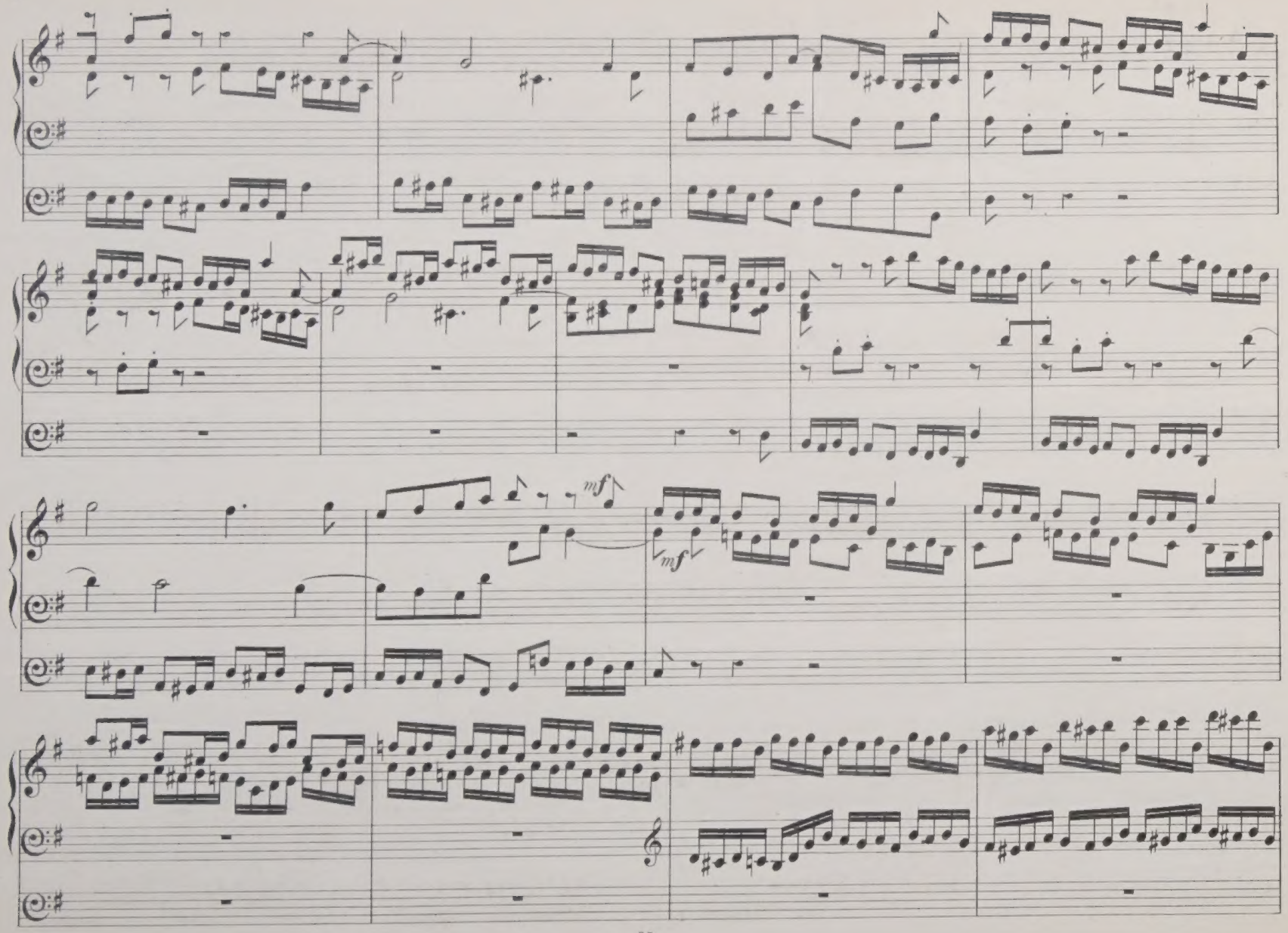
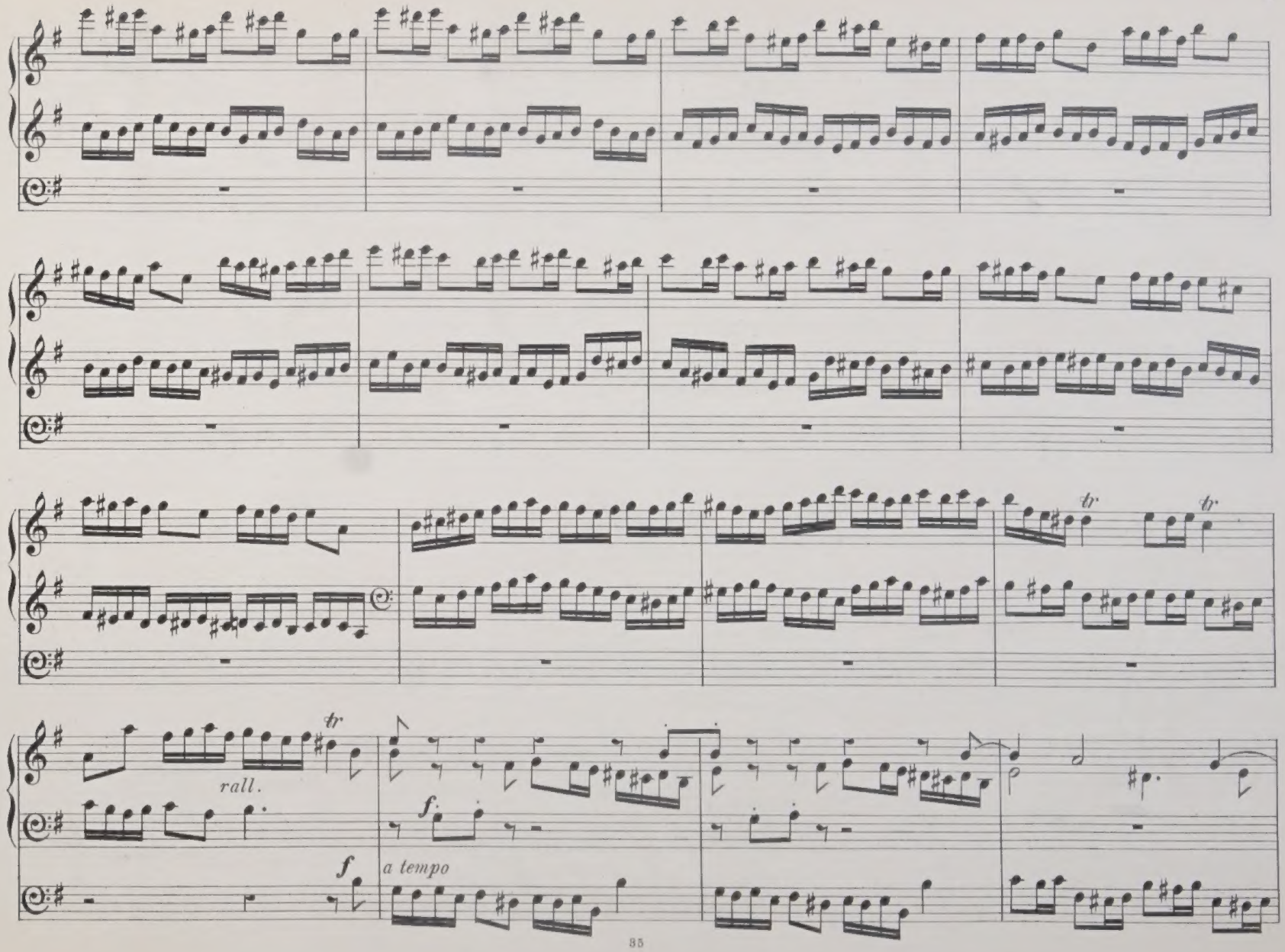
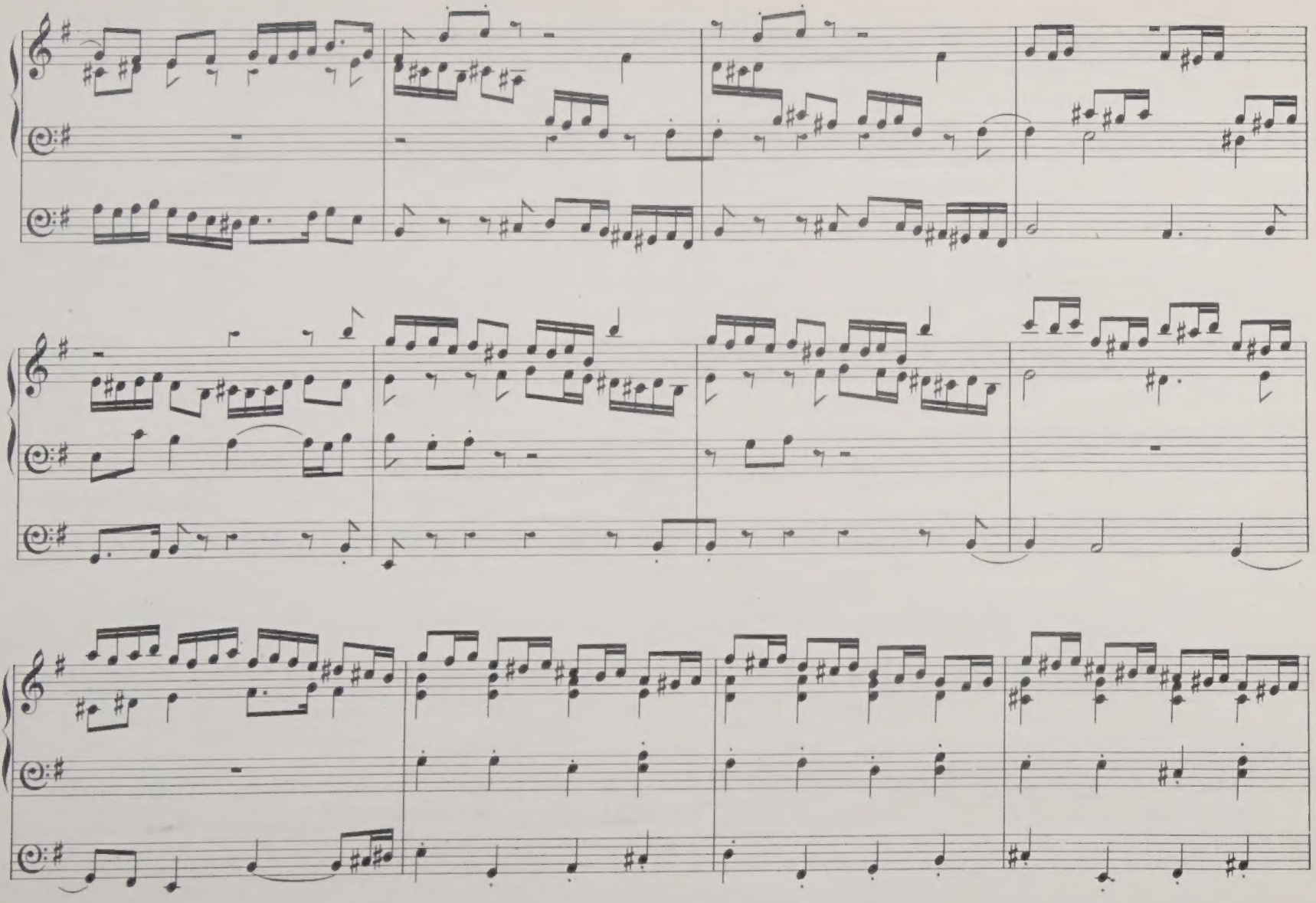
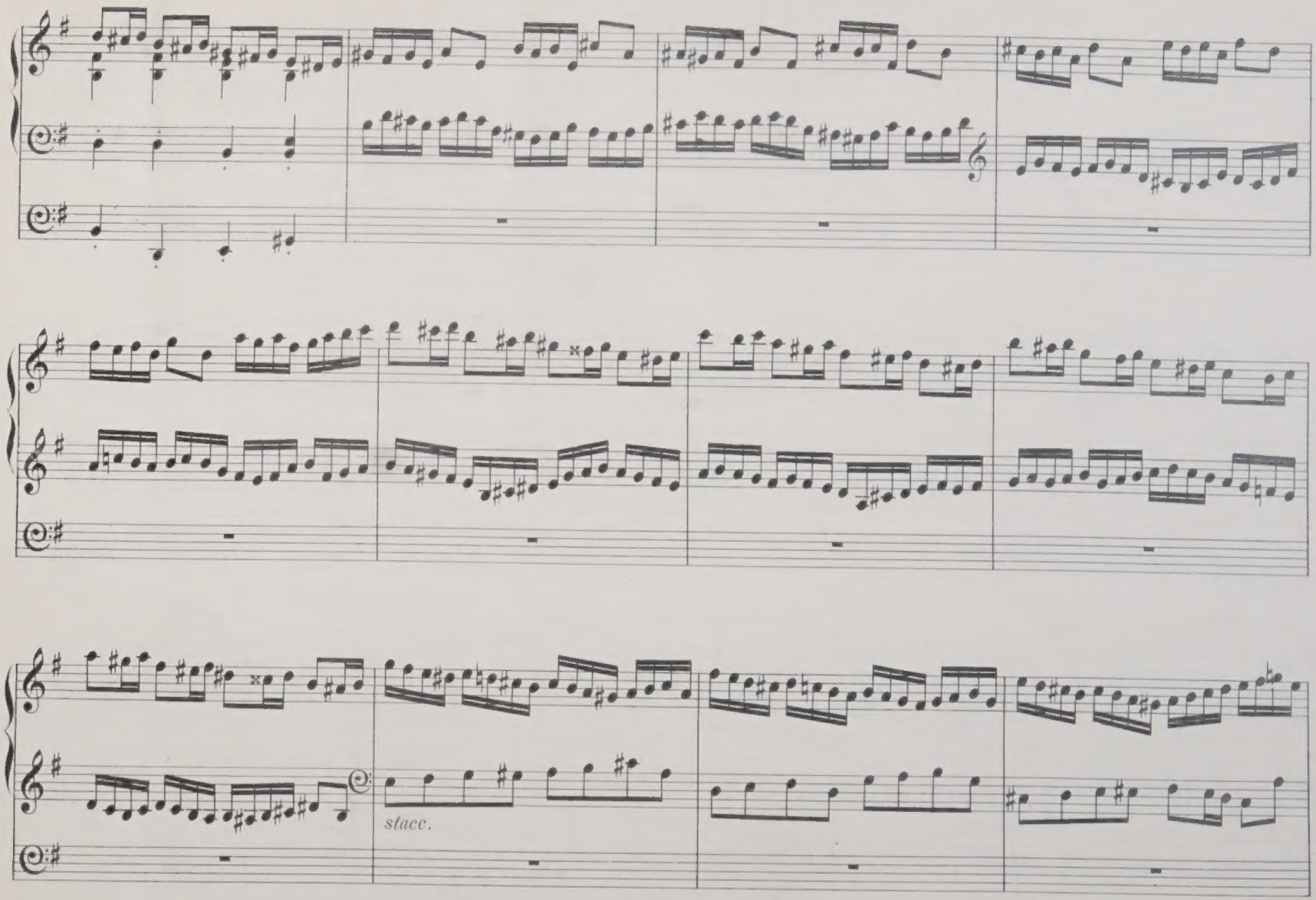
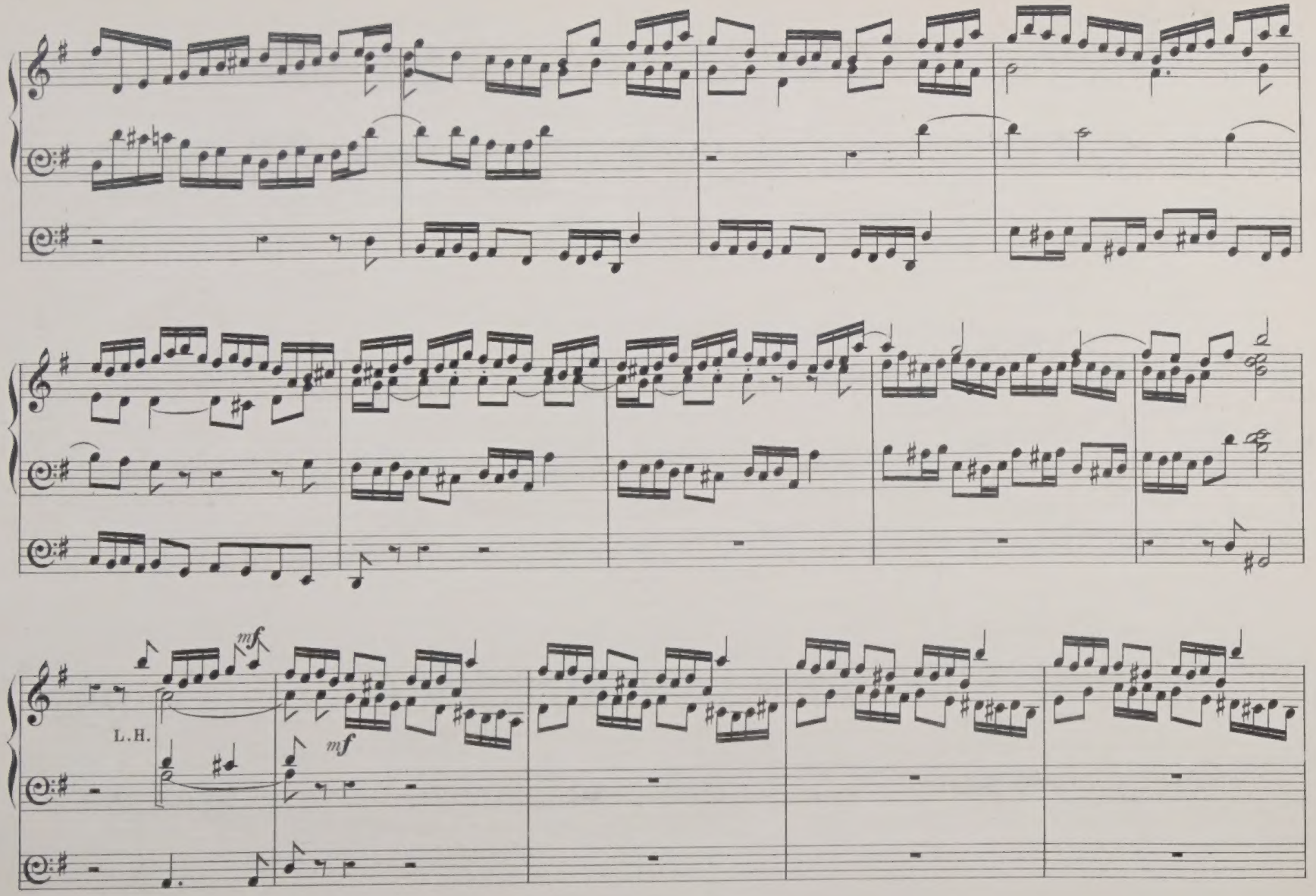
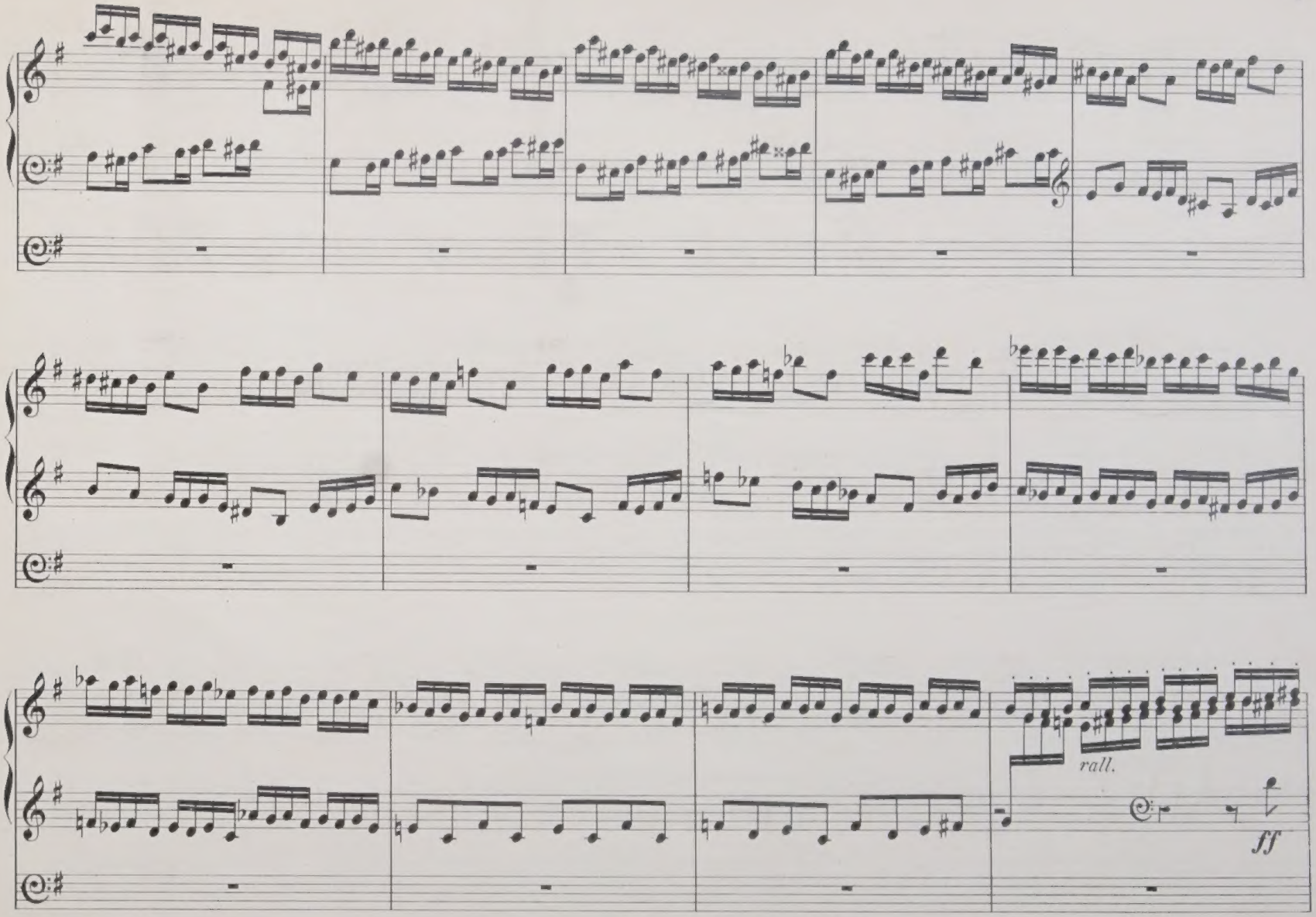

mf
mf

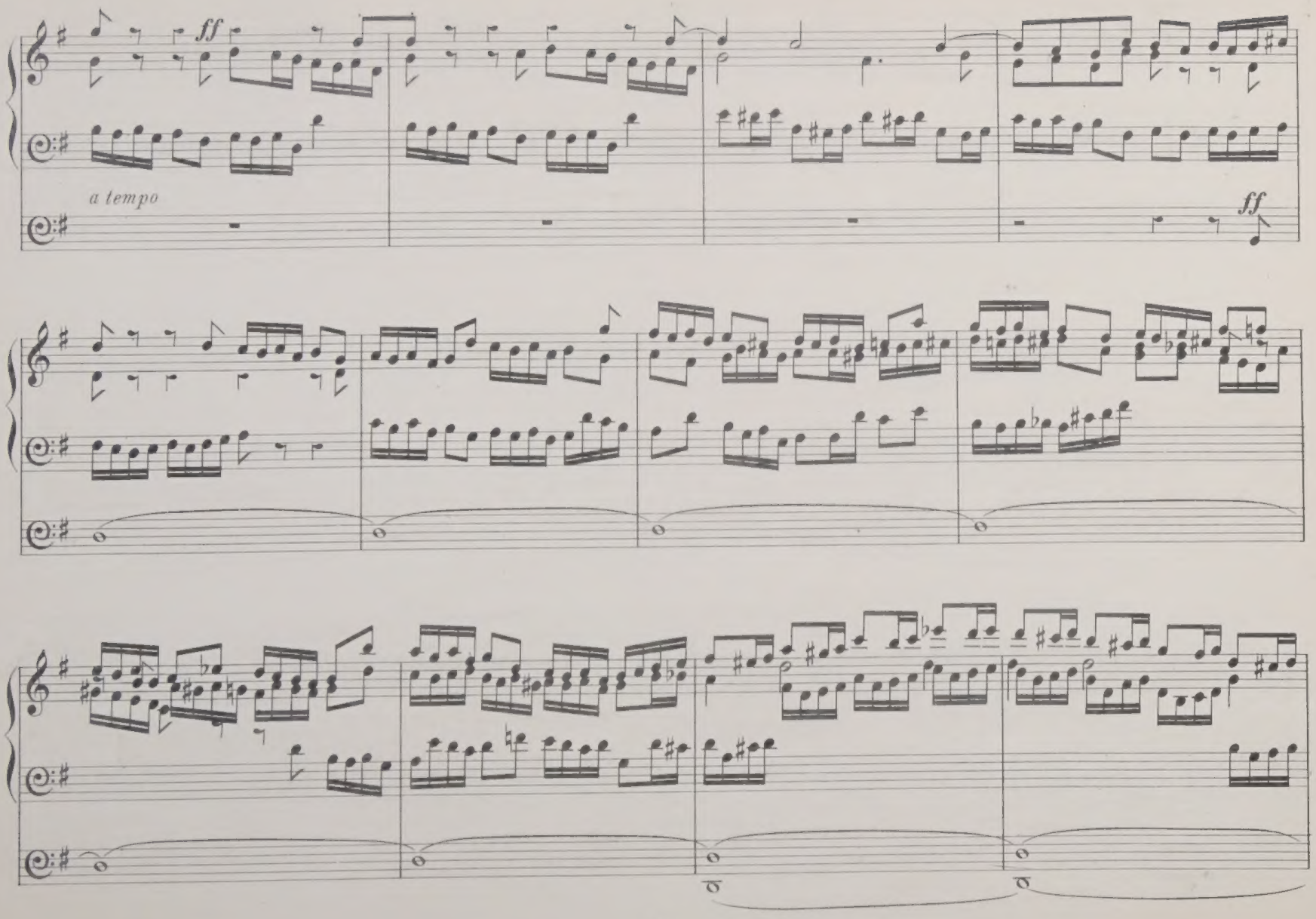

tr
tr
tr
rall.
f
f
a tempo

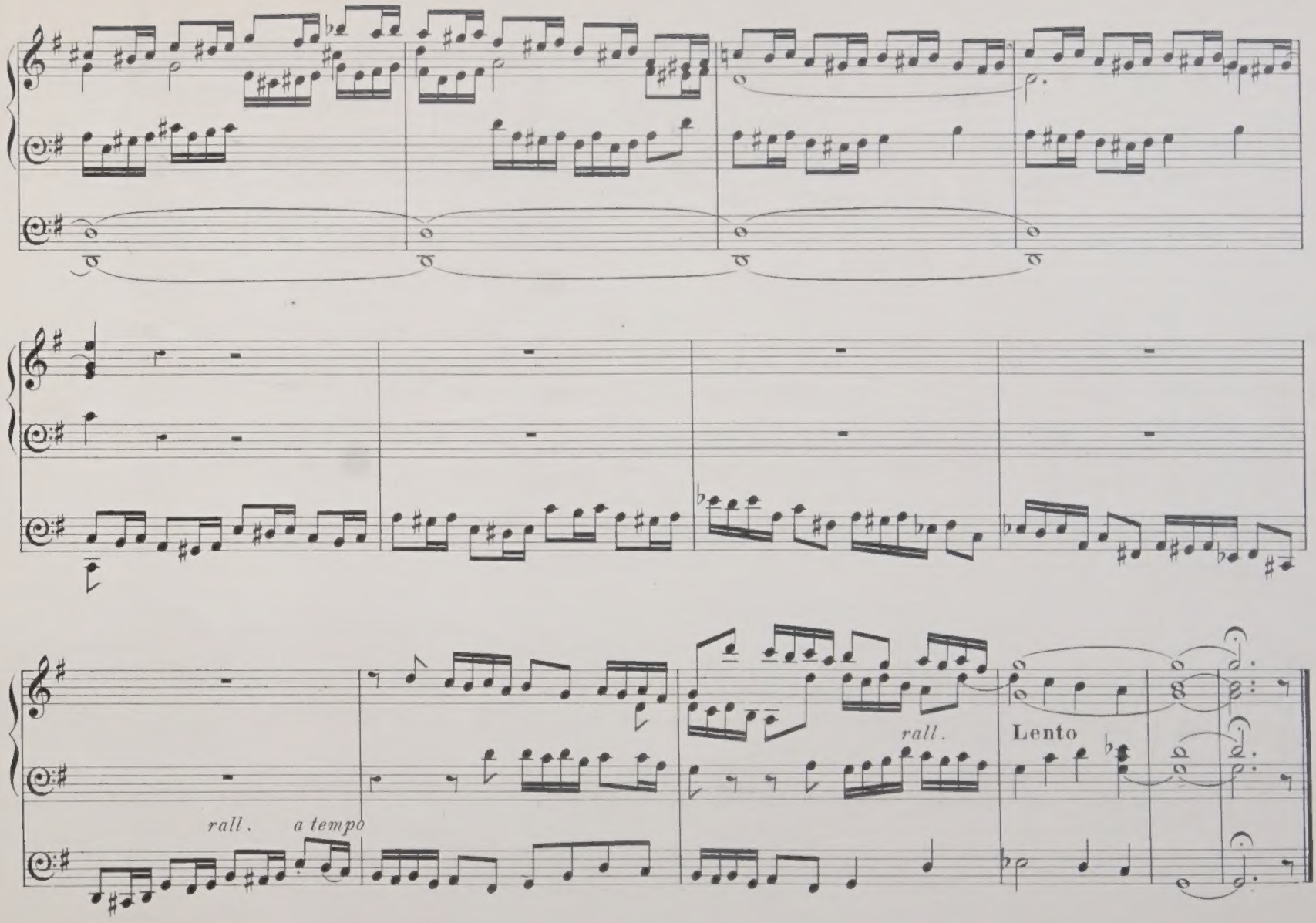



stacc.


mf
L.H.
mf


rall.
ff


ff
a tempo
ff


rall.
a tempo
rall.
Lento

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Andante alla Pastorale

for

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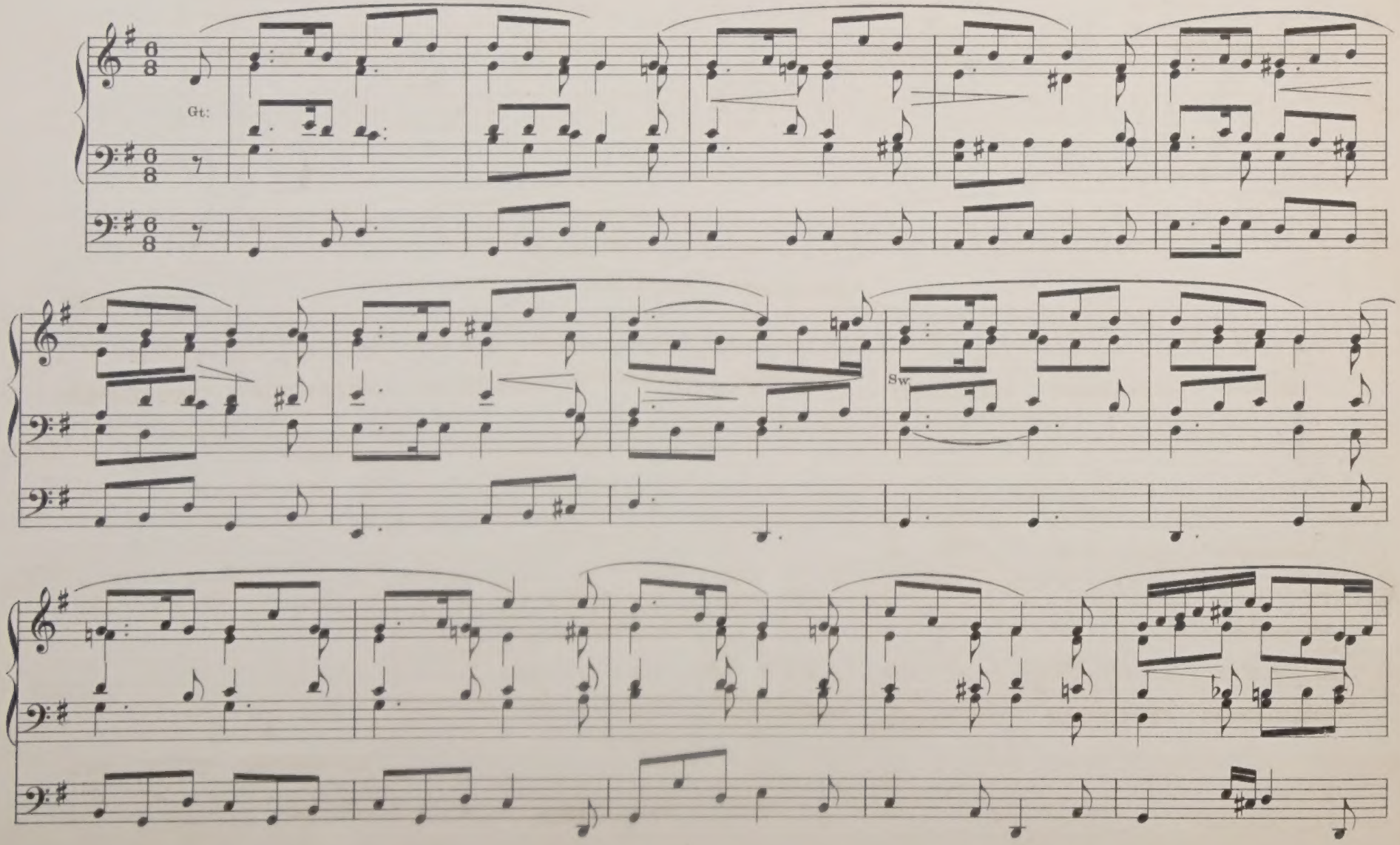
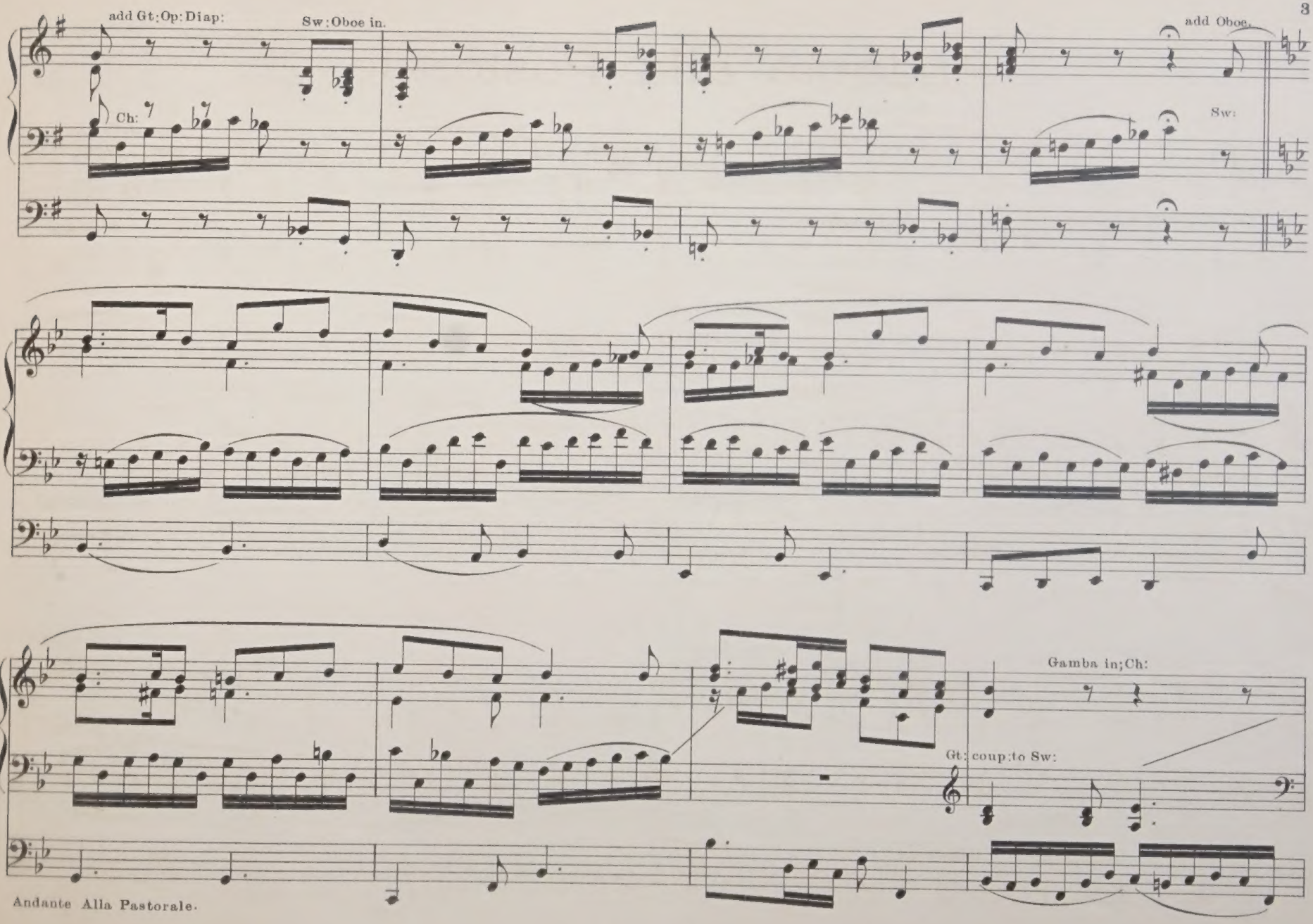
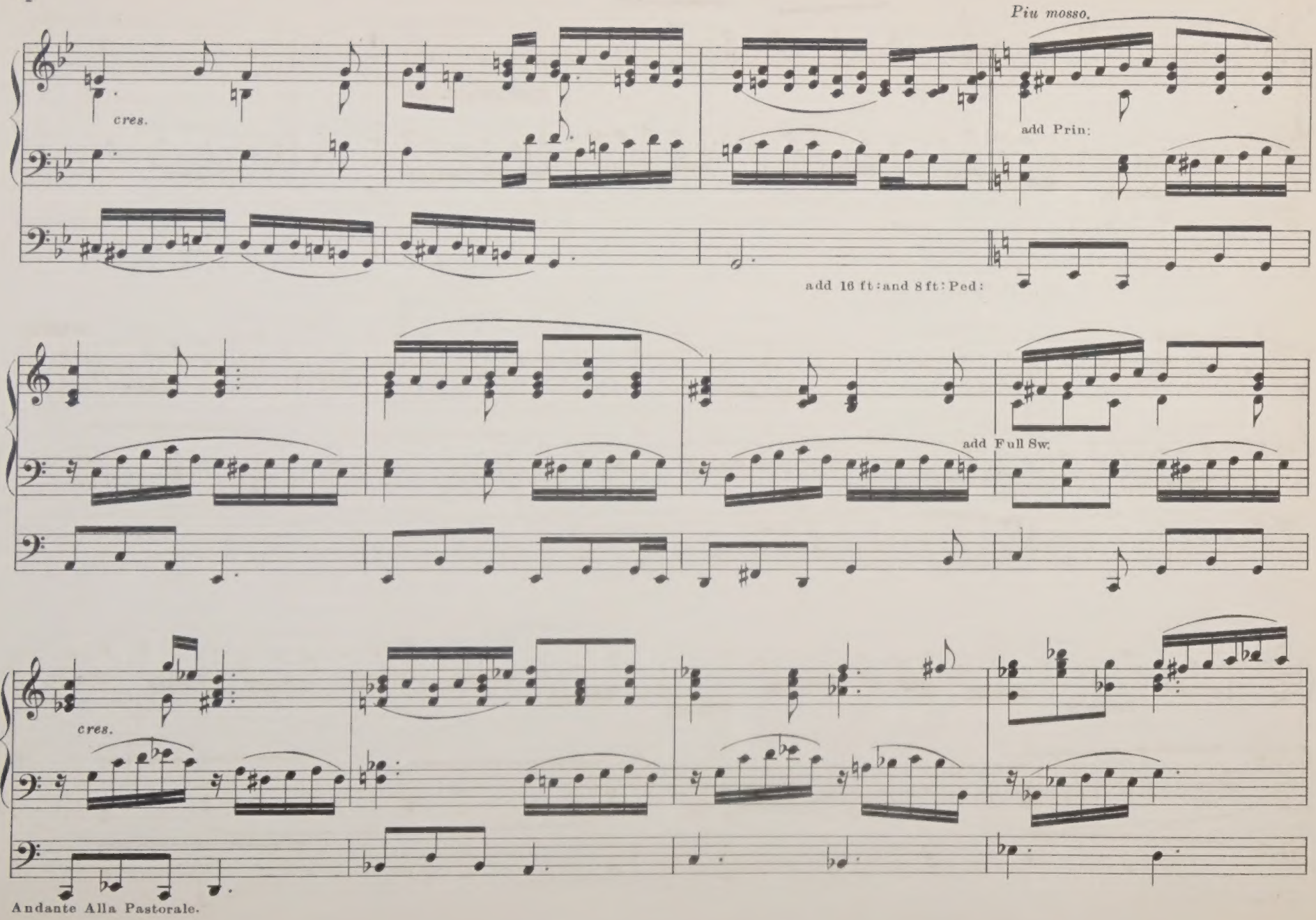
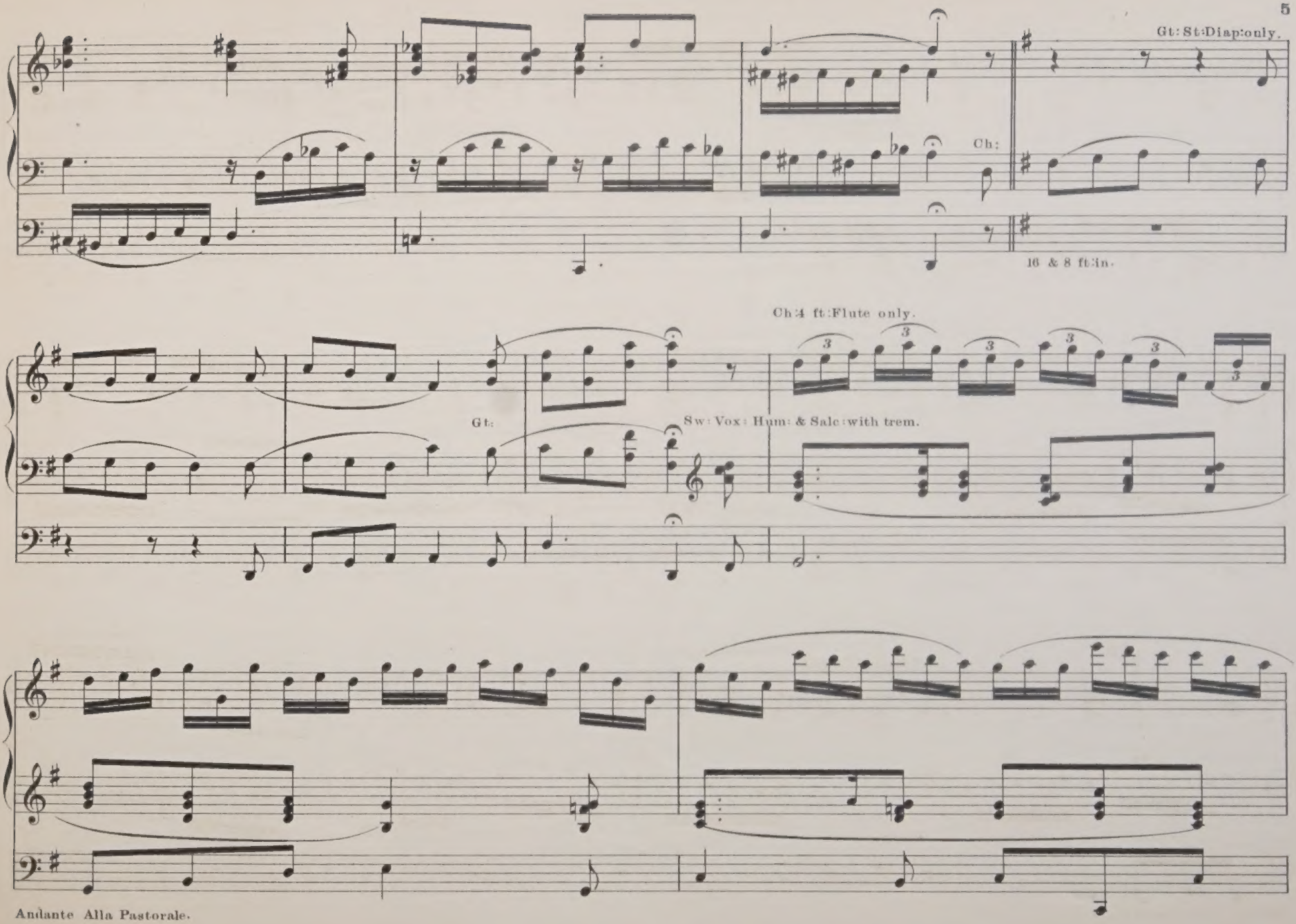
Gt: St: Diap coup:
Sw: Op: Diap: & Oboe.
Ch: Gamba & Dulc.
Ped: 16 ft:

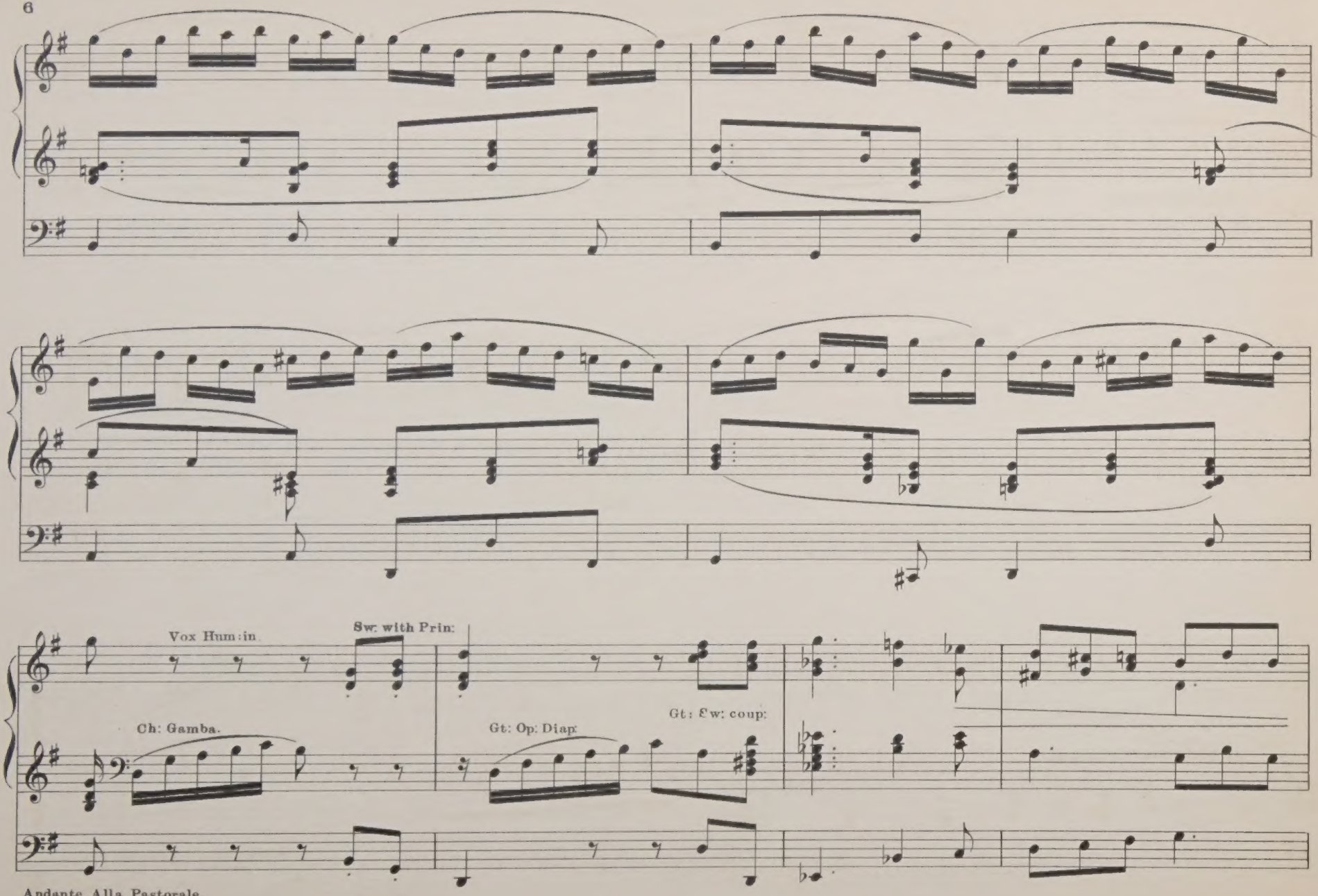
Andante alla Pastorale




add Gt:Op:Diap:
Sw:Oboe in.
Ch:
add Oboe.
Sw:
Gamba in;Ch:
Gt:coup:to Sw:
Andante Alla Pastorale.


Piu mosso.
cres.
add Prin:
add 16 ft: and 8 ft: Ped:
add Full Sw:
cres.
Andante Alla Pastorale.


Gt: St: Diap: only.
Ch:
16 & 8 ft: In.
Ch: 4 ft: Flute only.
Gt:
Sw: Vox: Hum: & Salc: with trem.
Andante Alla Pastorale.



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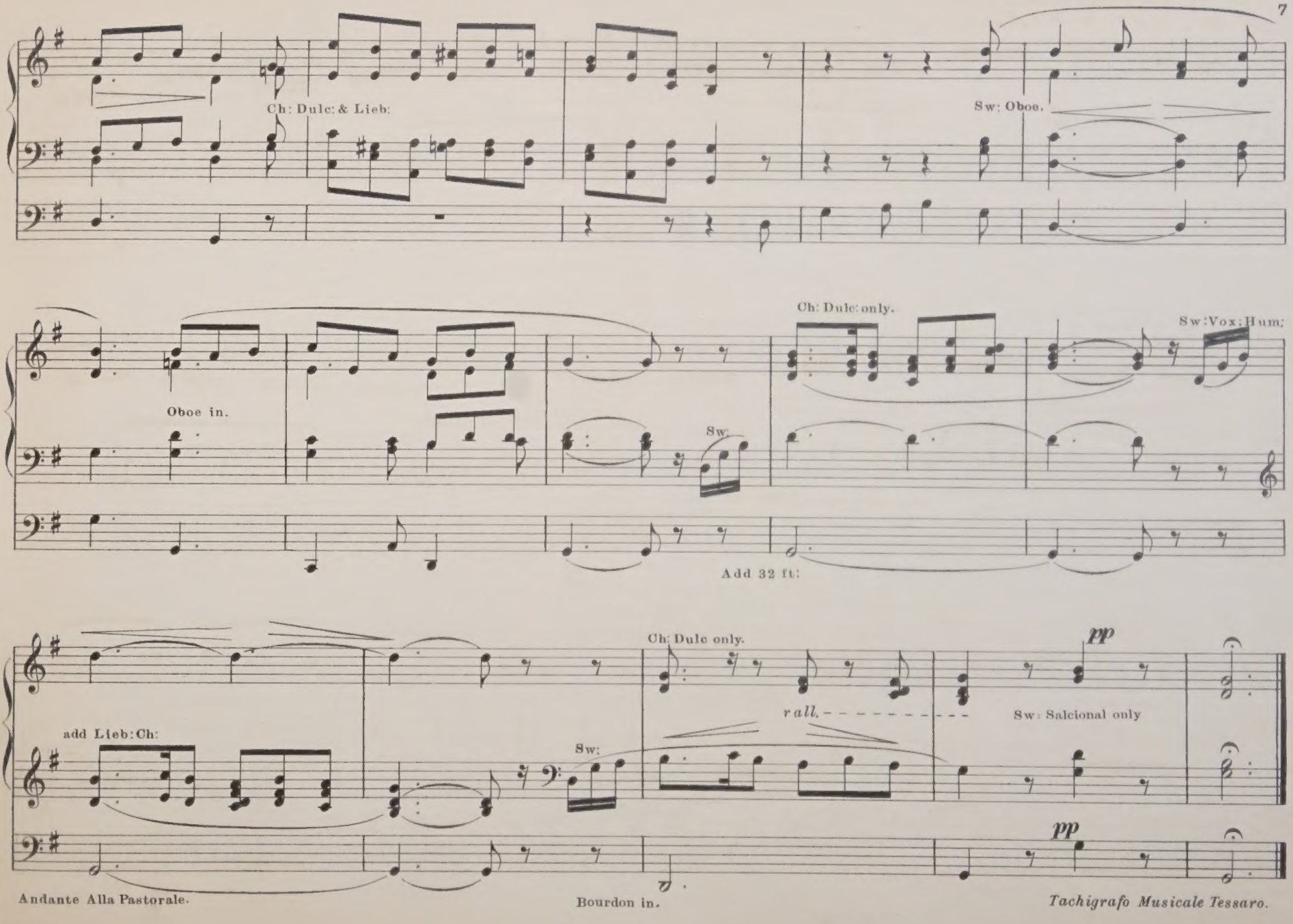
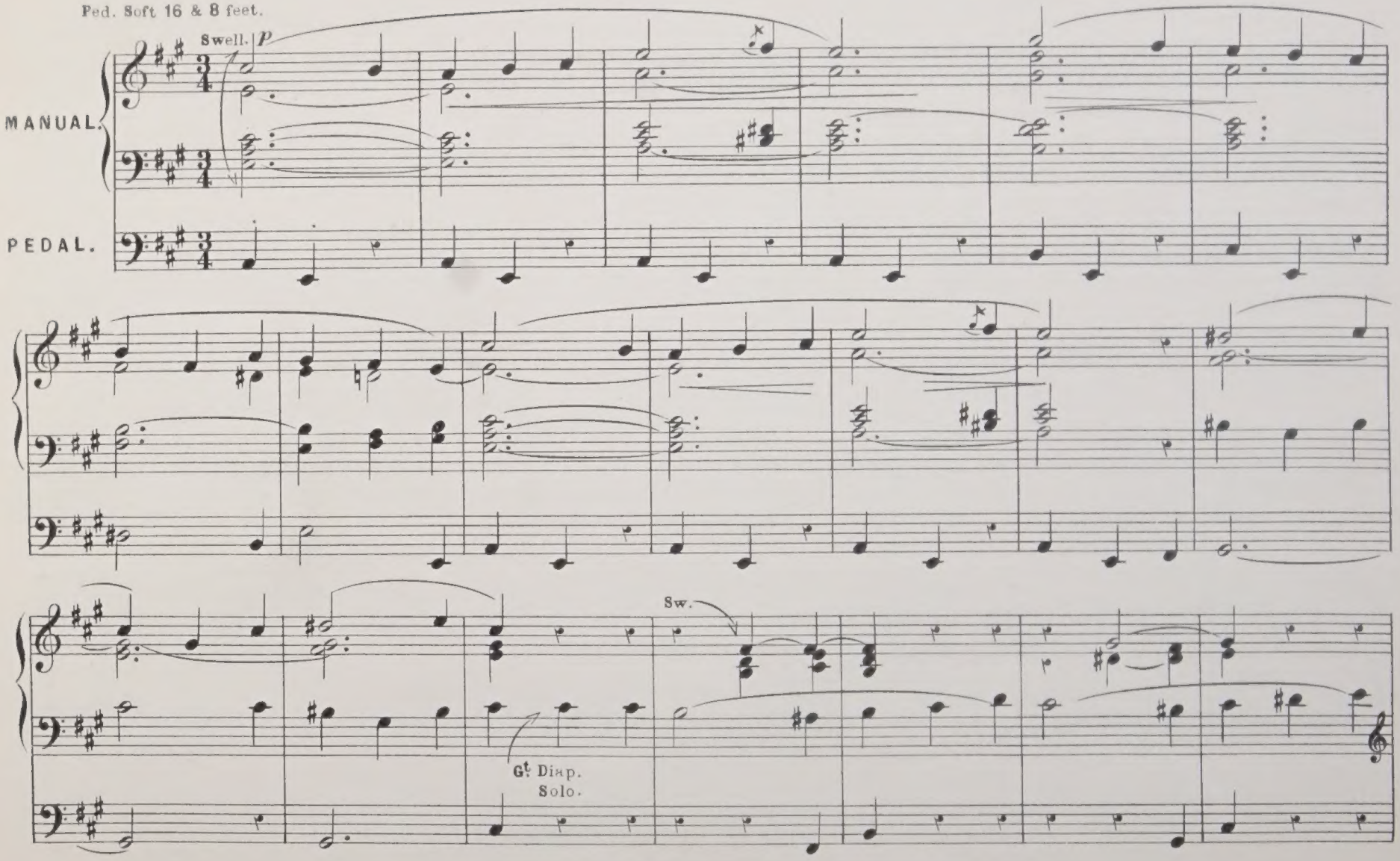

Ch: Dulc: & Lieb:
Sw: Oboe.
Oboe in.
Sw:
Ch: Dulc: only.
Sw: Vox: Hum:
Add 32 ft:
add Lieb: Ch:
Sw:
Ch: Dulc only.
rall.
pp
Sw: Salcional only
pp
Andante Alla Pastorale.
Bourdon in.

MEDITATION.

FOR THE ORGAN.

Composed by JAMES SHAW.

Gt Small open Diap.
Sw. to Oboe & Principal.
Choir Lieblich.
Ped. Soft 16 & 8 feet.



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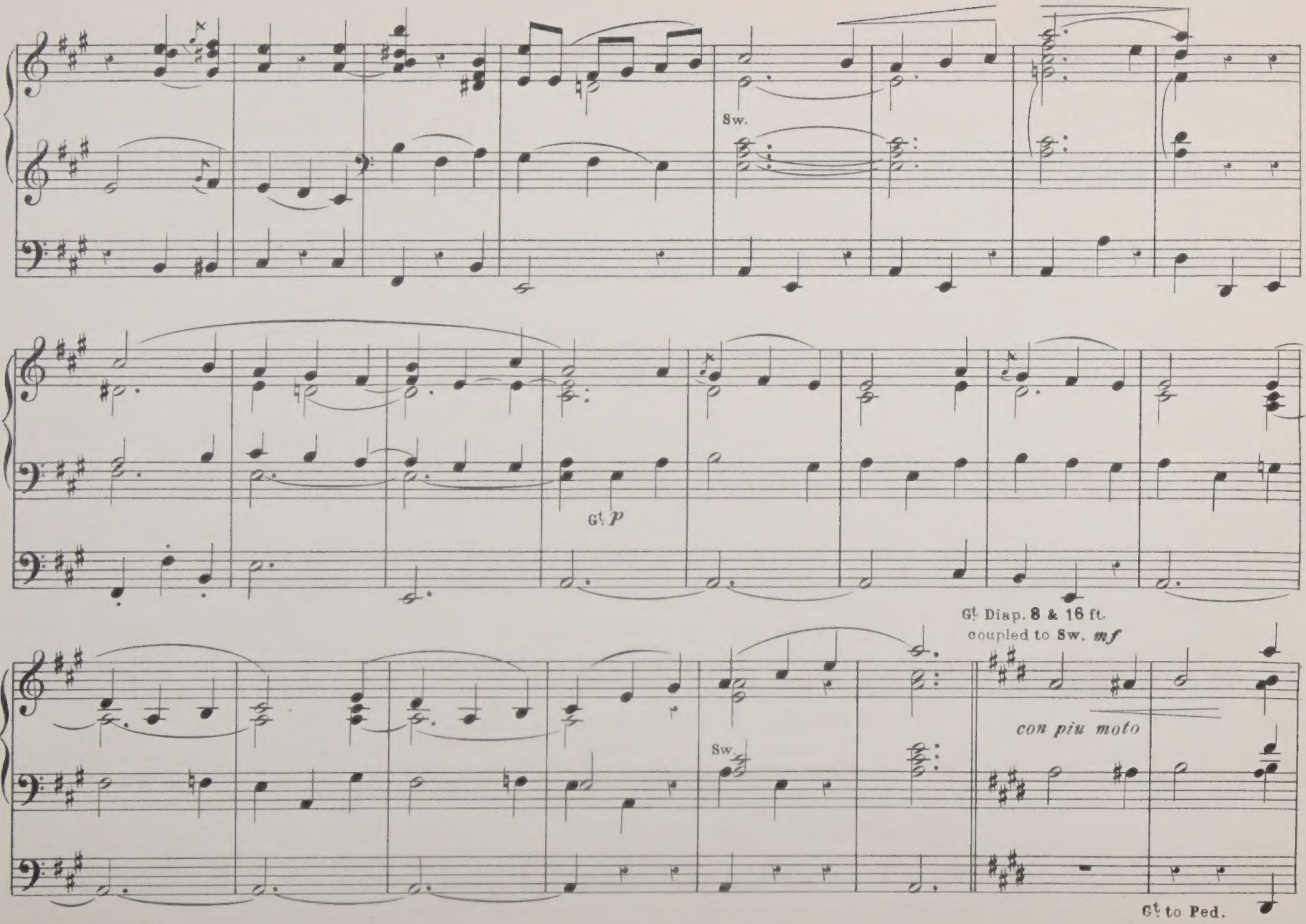
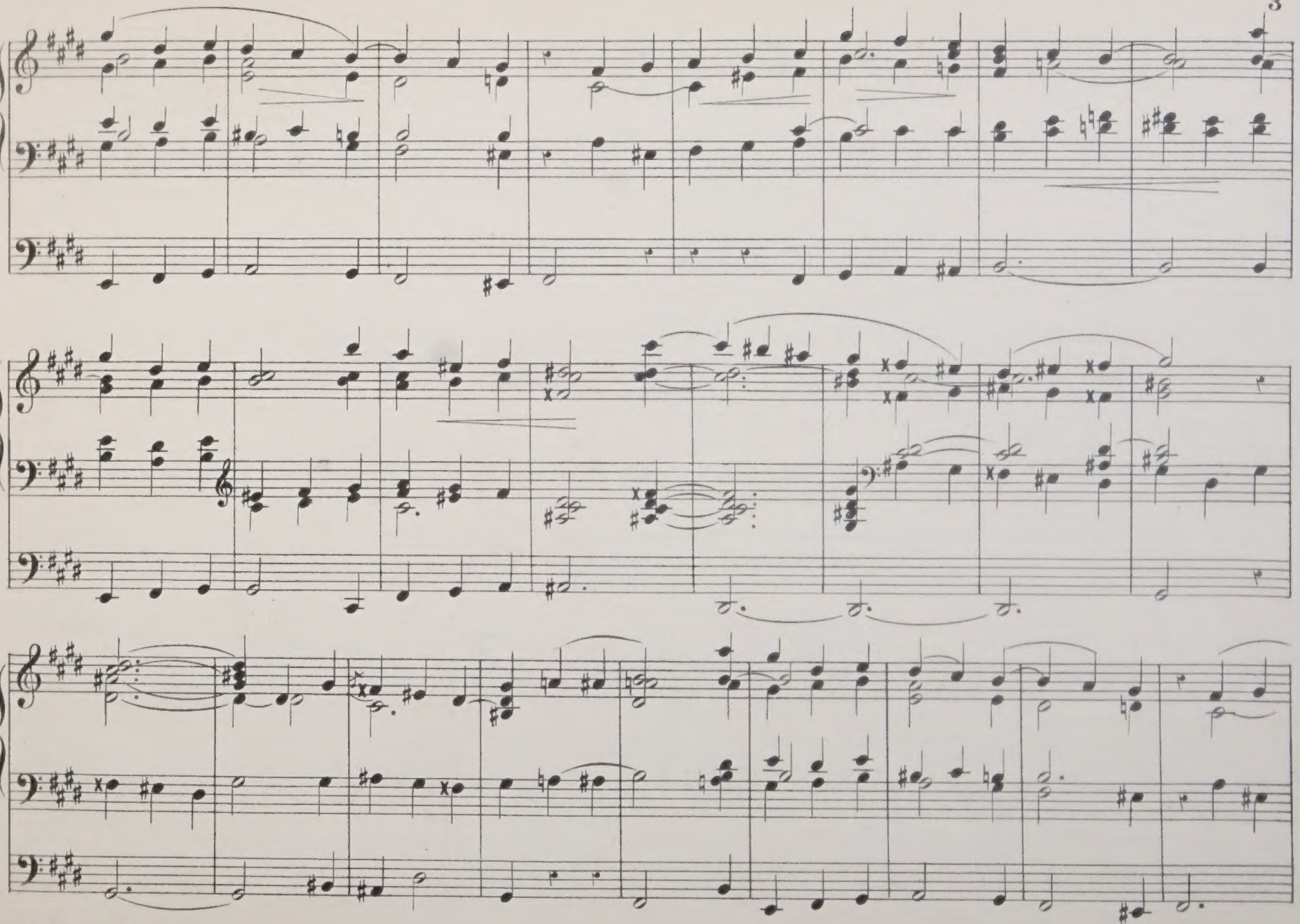
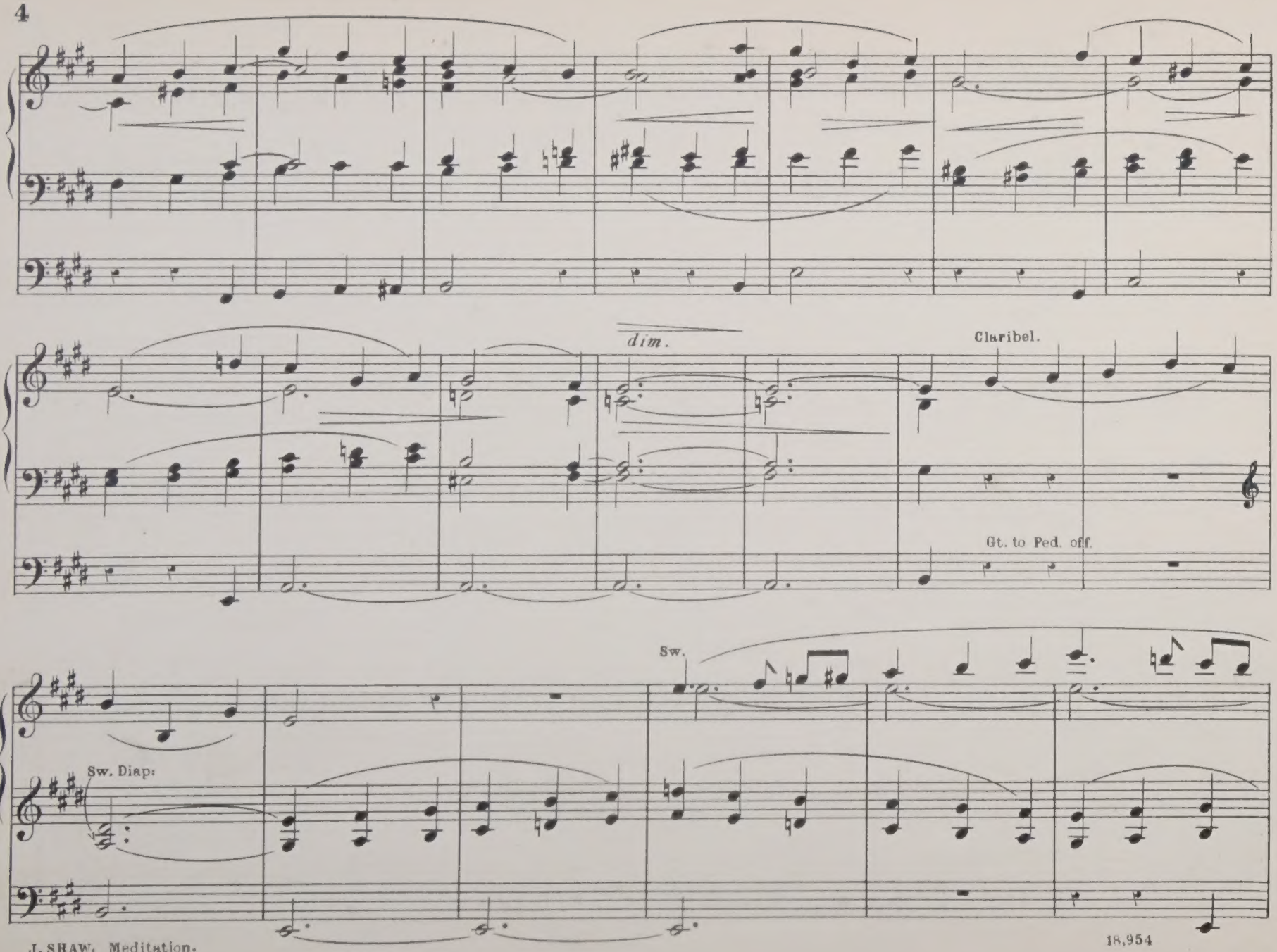
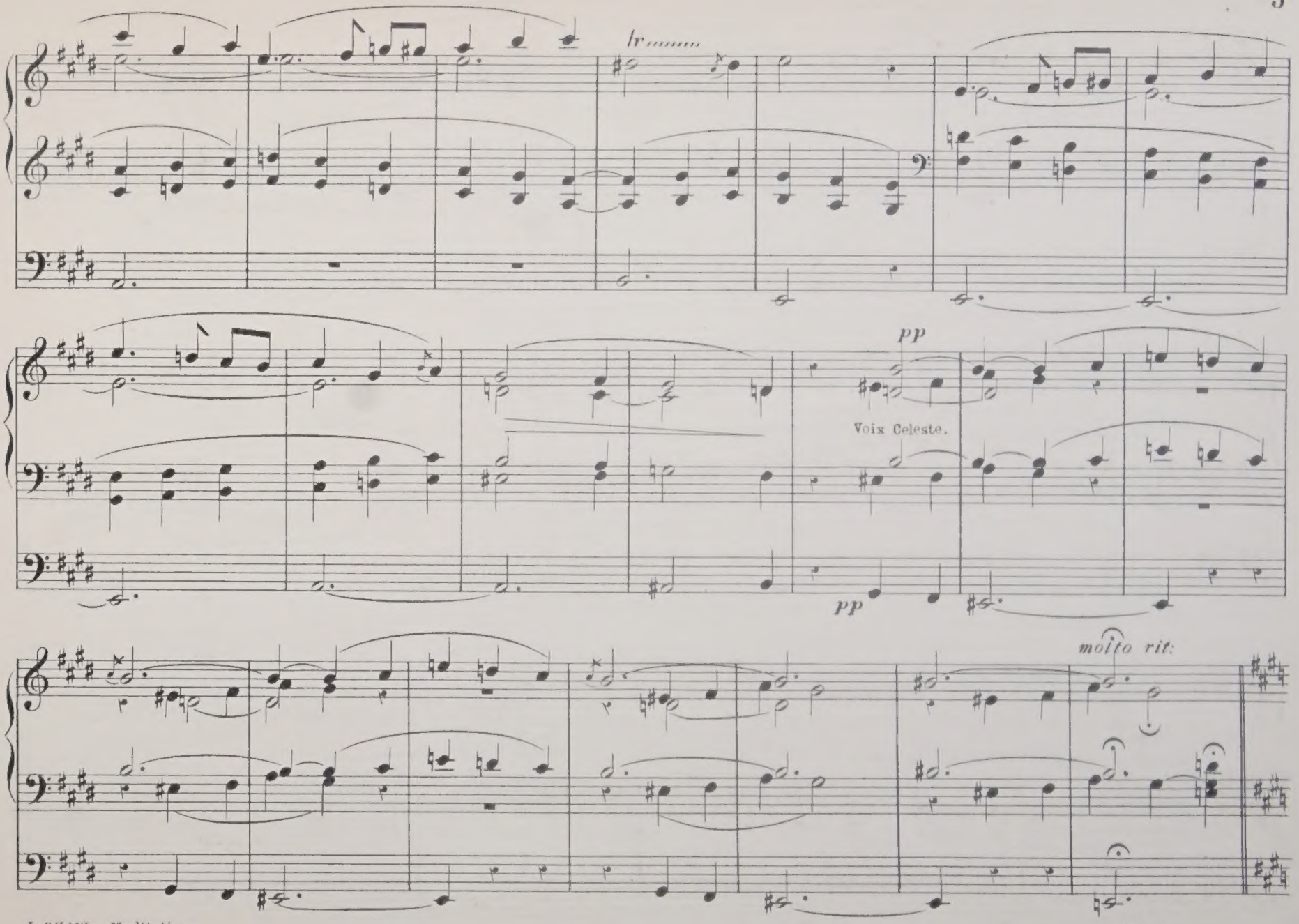
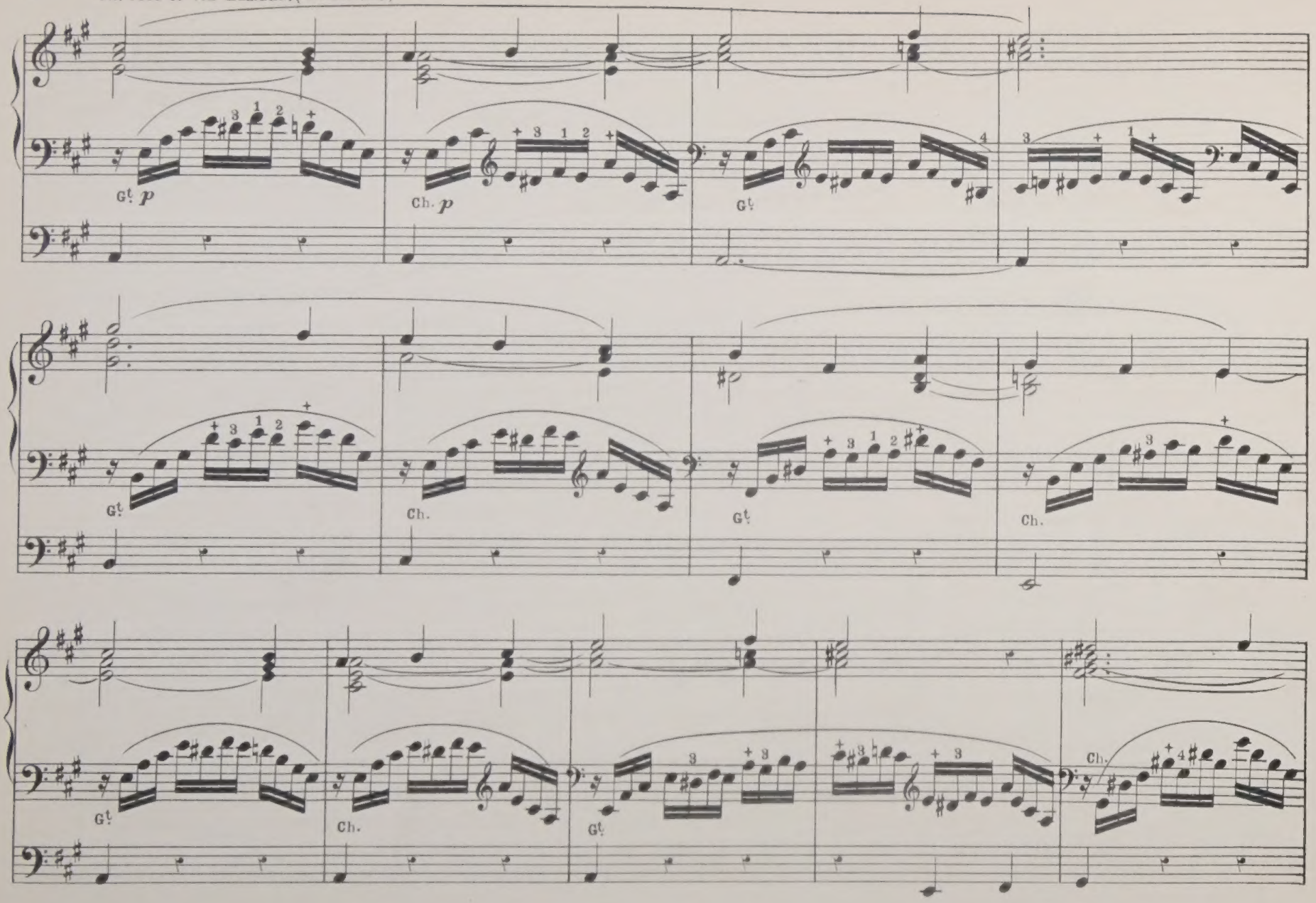

Sw.
Gt. p
Gt. Diap. 8 & 16 ft.
coupled to Sw. mf
con piu moto
Sw.
Gt. to Ped.

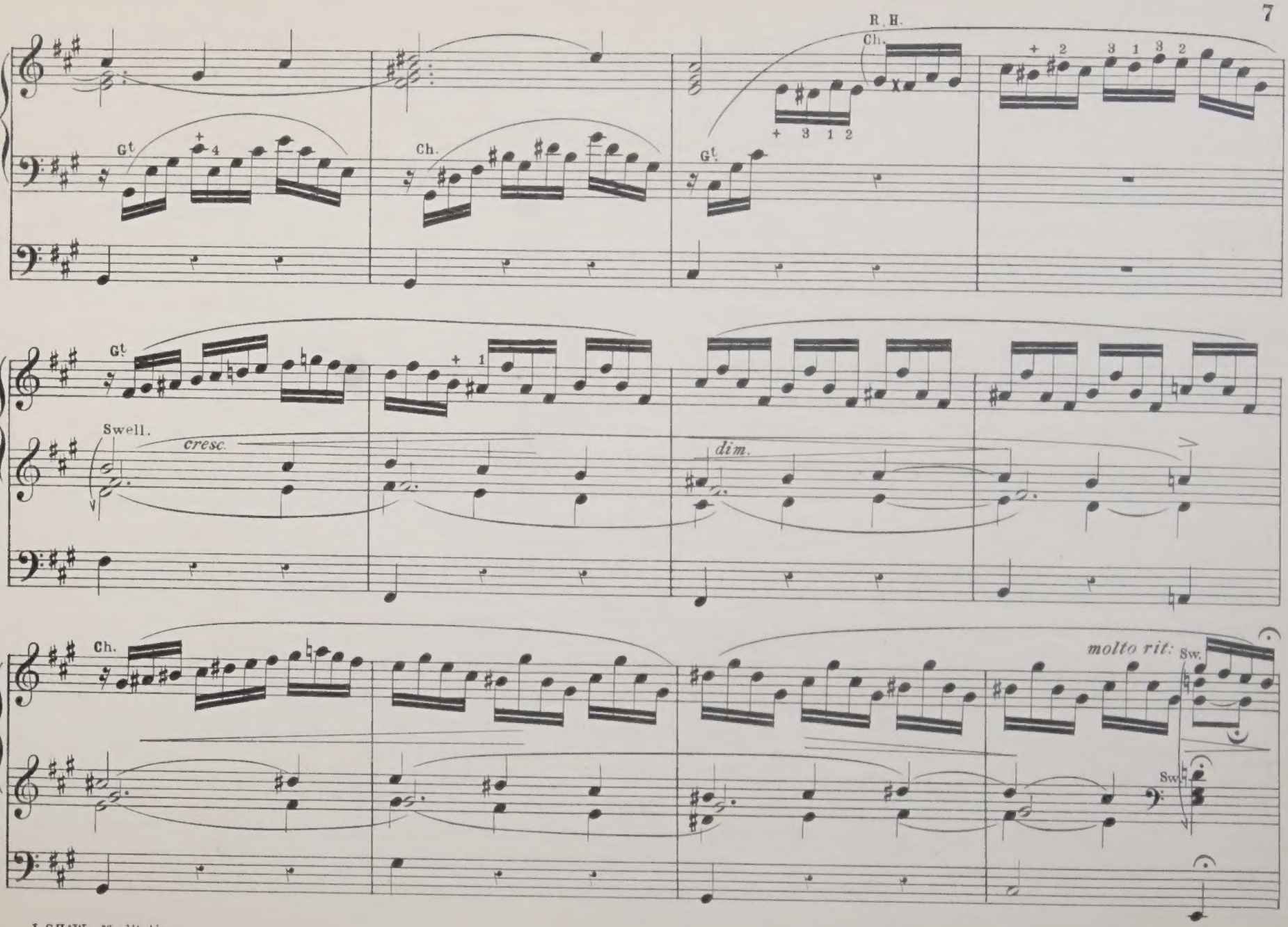


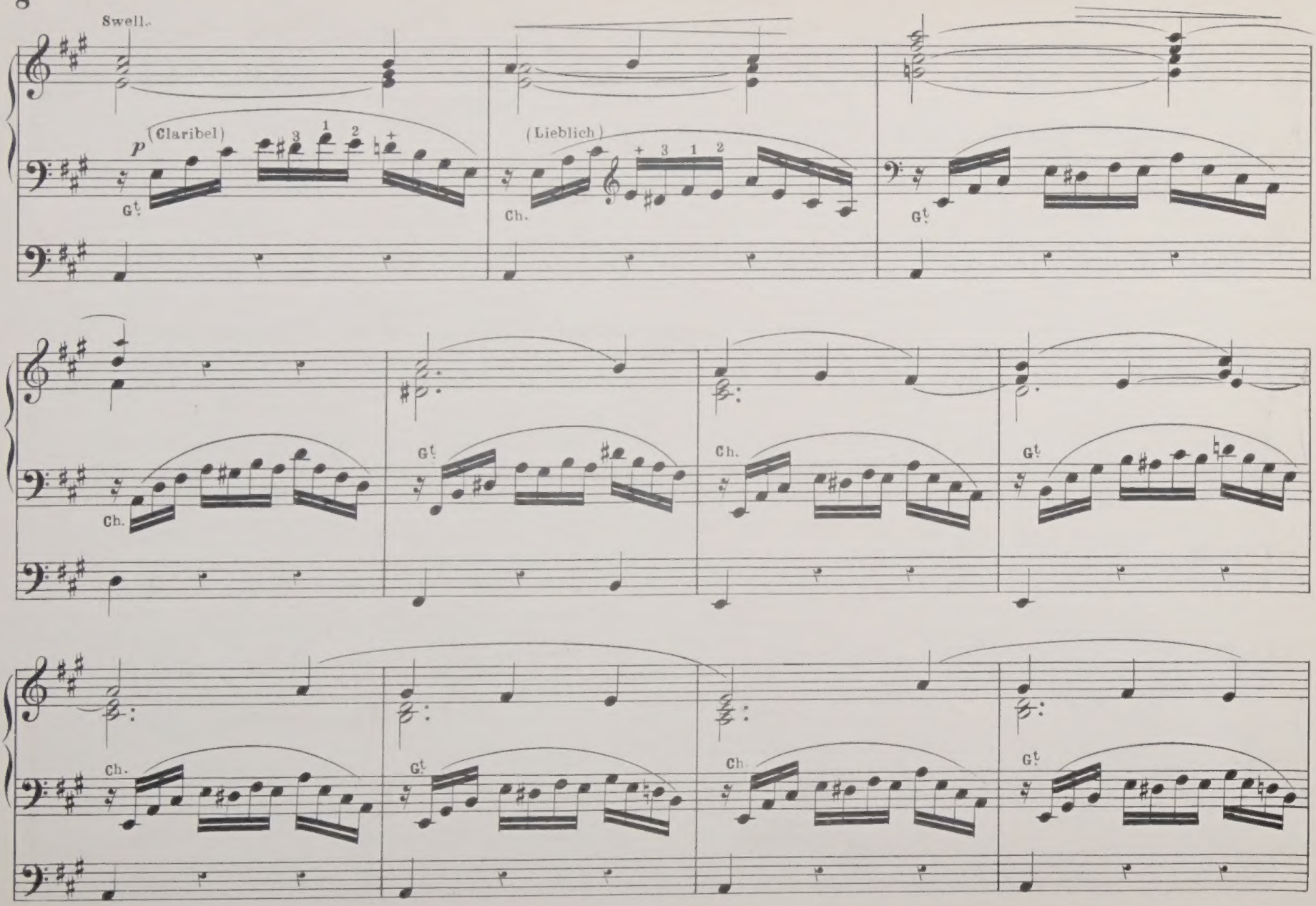

dim.
Claribel.
Gt. to Ped. off.
Sw.
Sw. Diap:

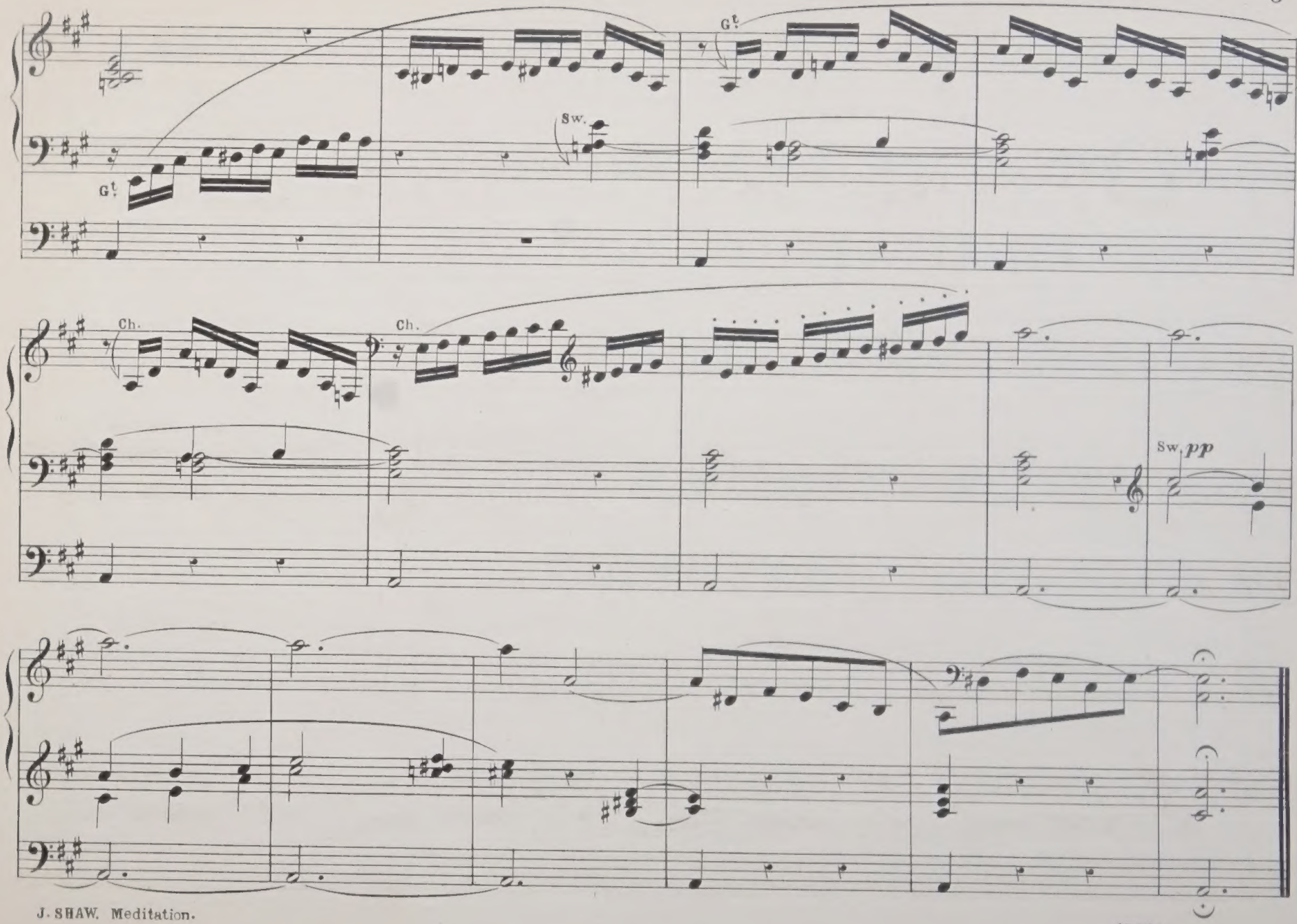

lr.....
pp
Voix Celeste.
pp
molto rit:

Sw. Oboe or Vox Humana. (tremblant)




R. H.
Ch.
Gt.
Ch.
Gt.
Gt.
Swell.
cresc.
dim.
Ch.
molto rit:
Sw.
Sw.


Swell.
(Claribel)
p
Gt.
(Lieblich)
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.
Ch.
Gt.


G!
Sw.
G!
Ch.
Ch.
Sw. pp

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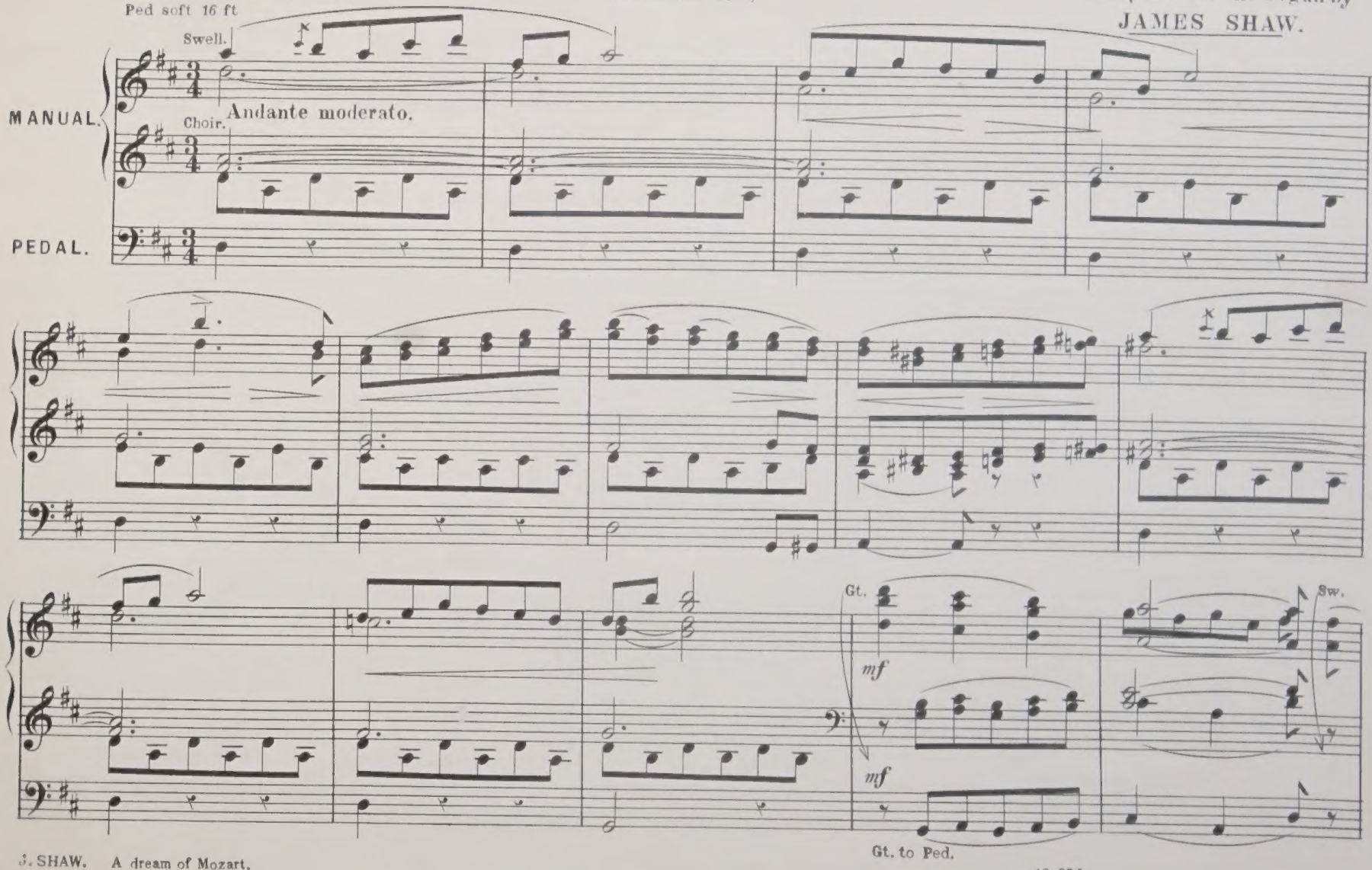
Gt. 8 & 4 ft. (coupled to Sw.)
Sw. *p* with Oboe.
Choir Lieblich or Stopt Diap.
Ped soft 16 ft

Composed for the Organ by
JAMES SHAW.



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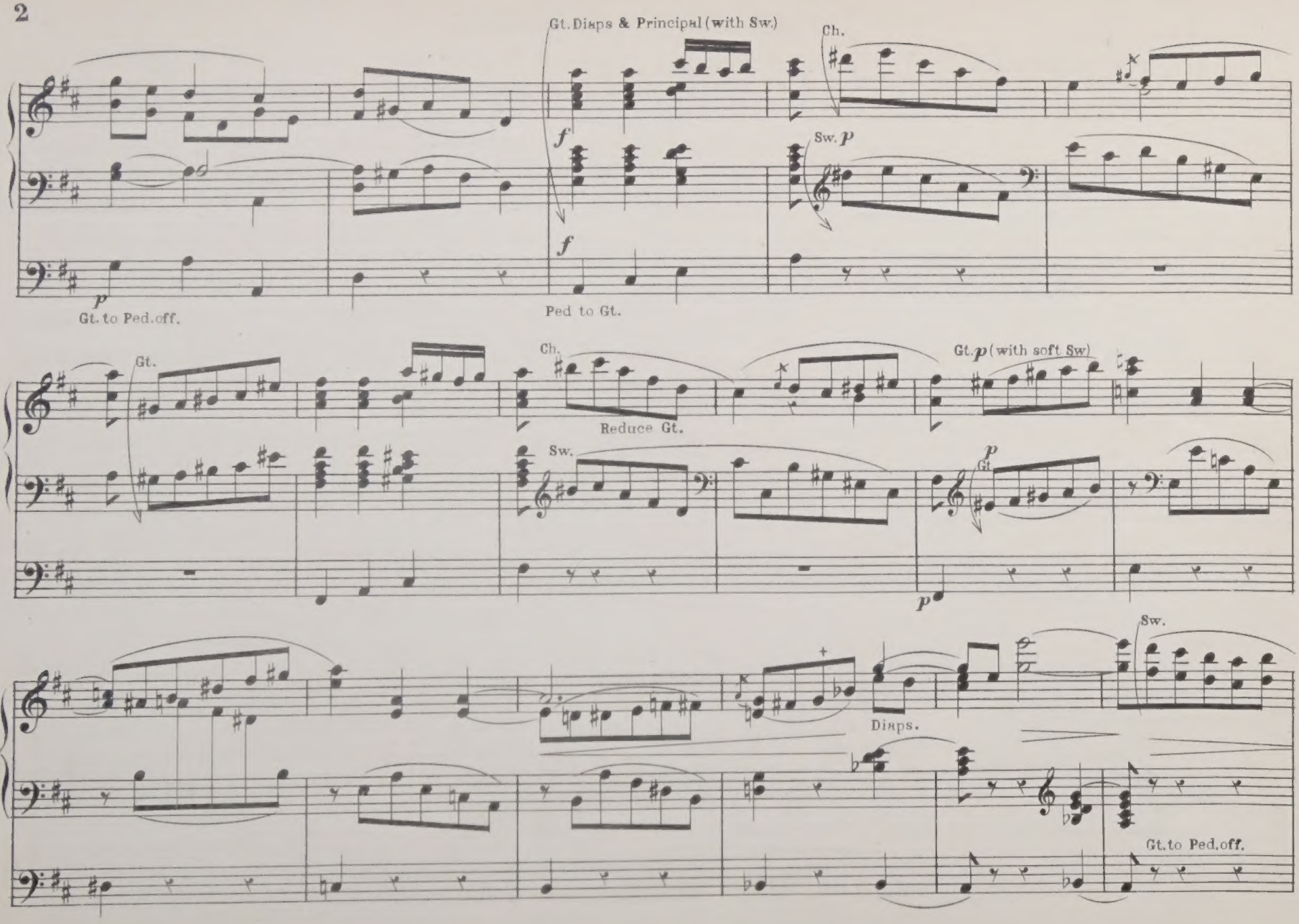
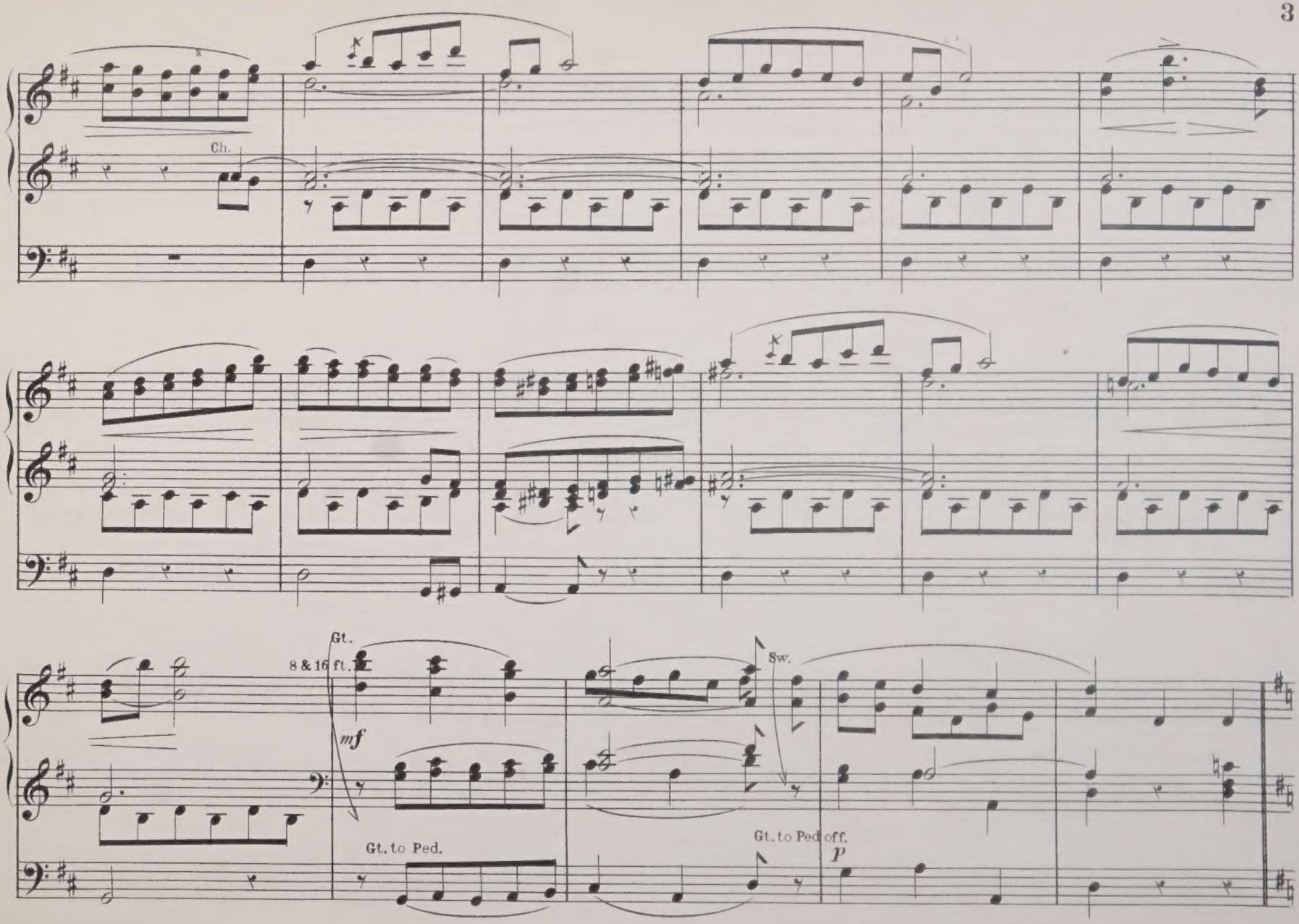
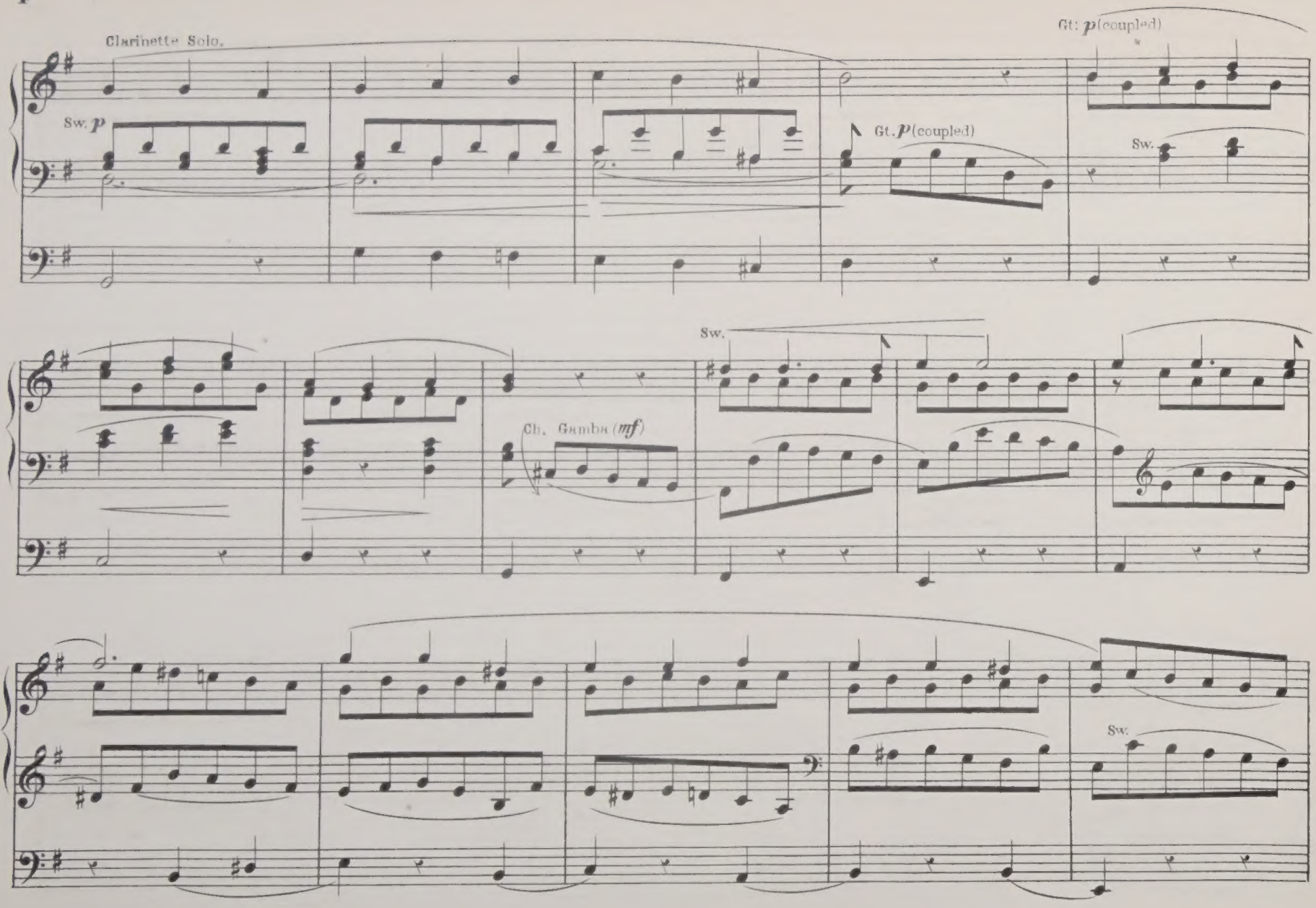
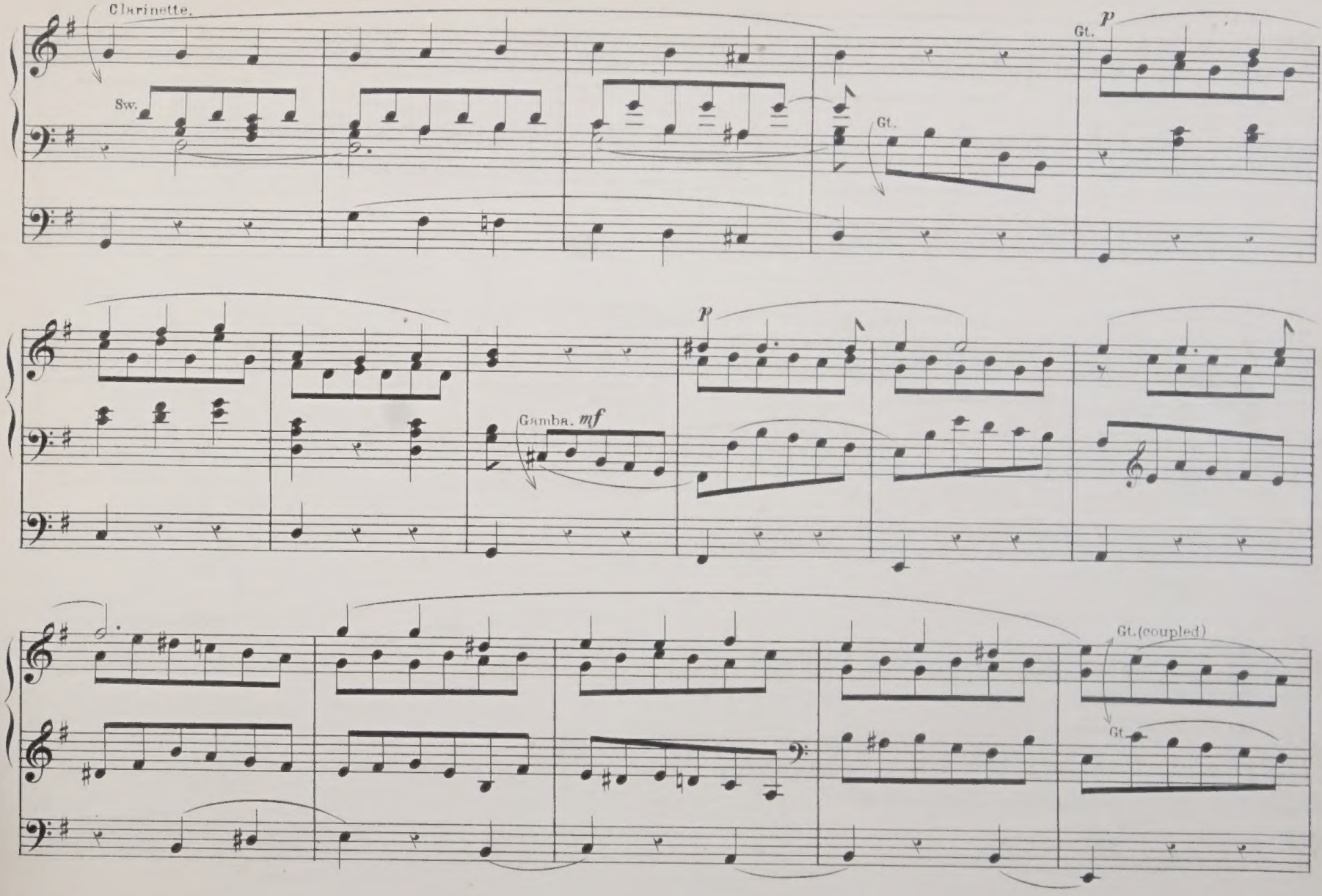
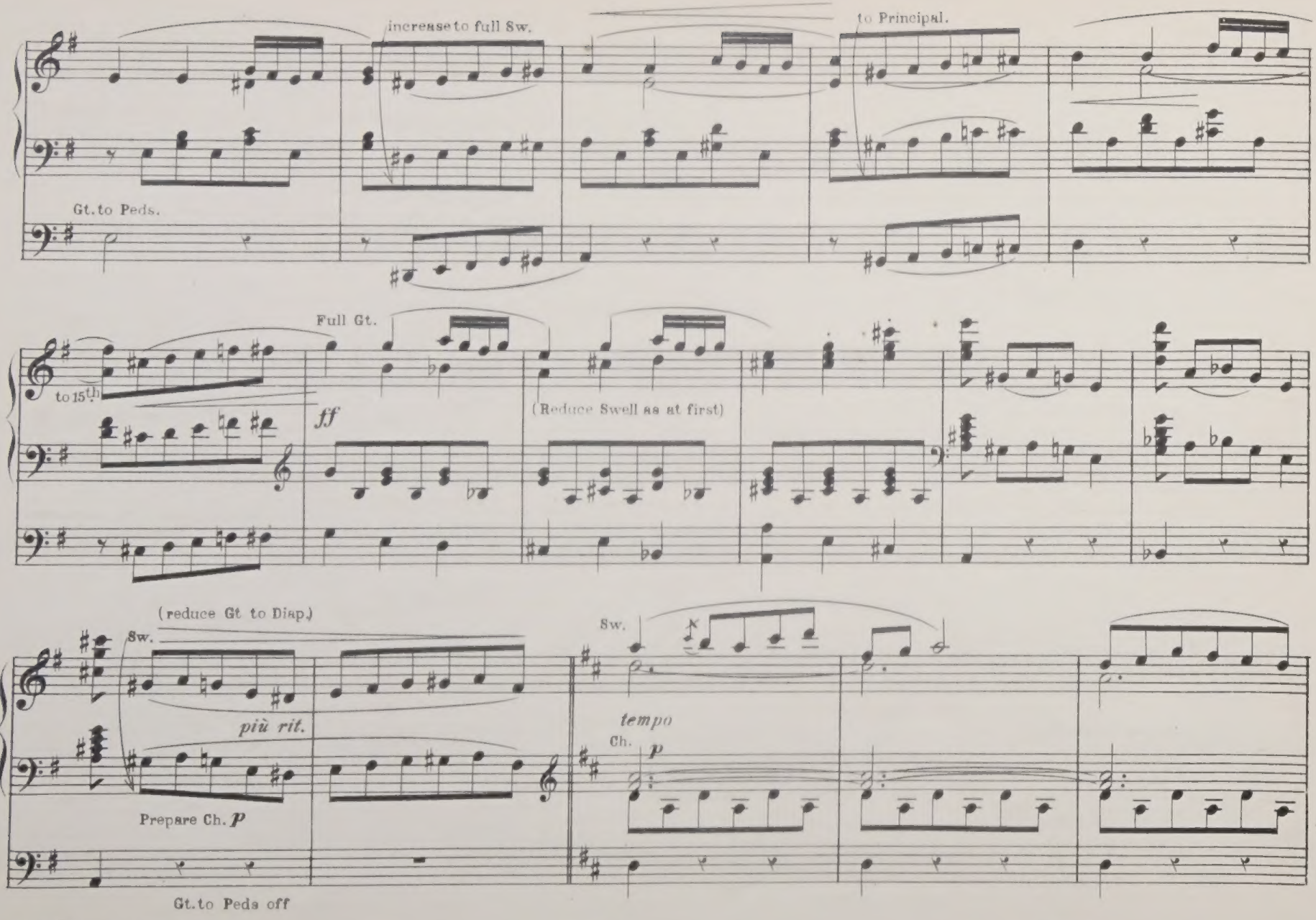
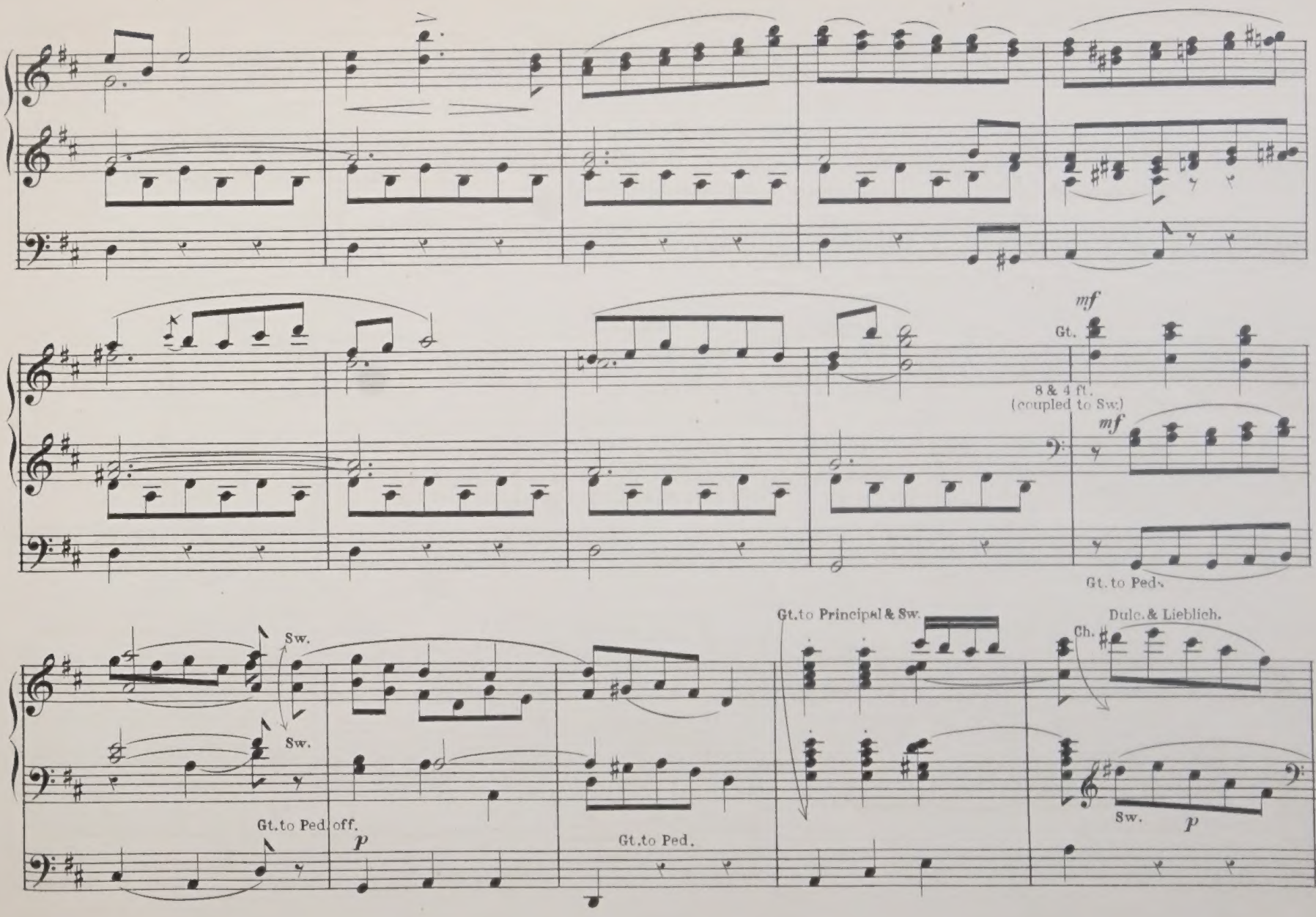

Gt. Diaps & Principal (with Sw.)
Ch.
Sw. p
f
f
p
Gt. to Ped. off.
Ped to Gt.
Gt.
Ch.
Reduce Gt.
Gt. p (with soft Sw)
Sw.
p
Gt
p
Sw.
Diaps.
Gt. to Ped. off.

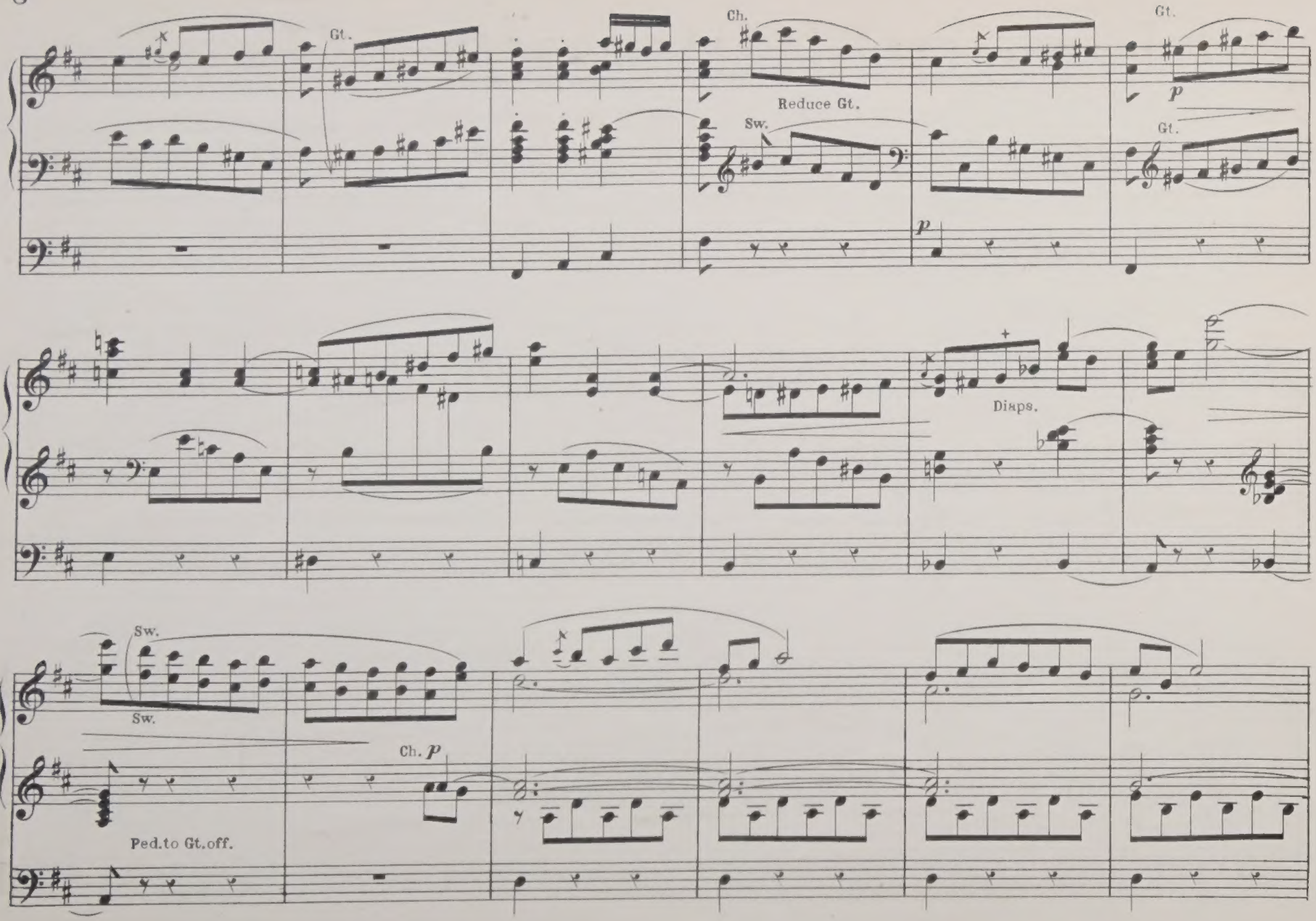

Ch.
Gt.
8 & 16 ft.
mf
Sw.
Gt. to Ped.
Gt. to Ped off.
p

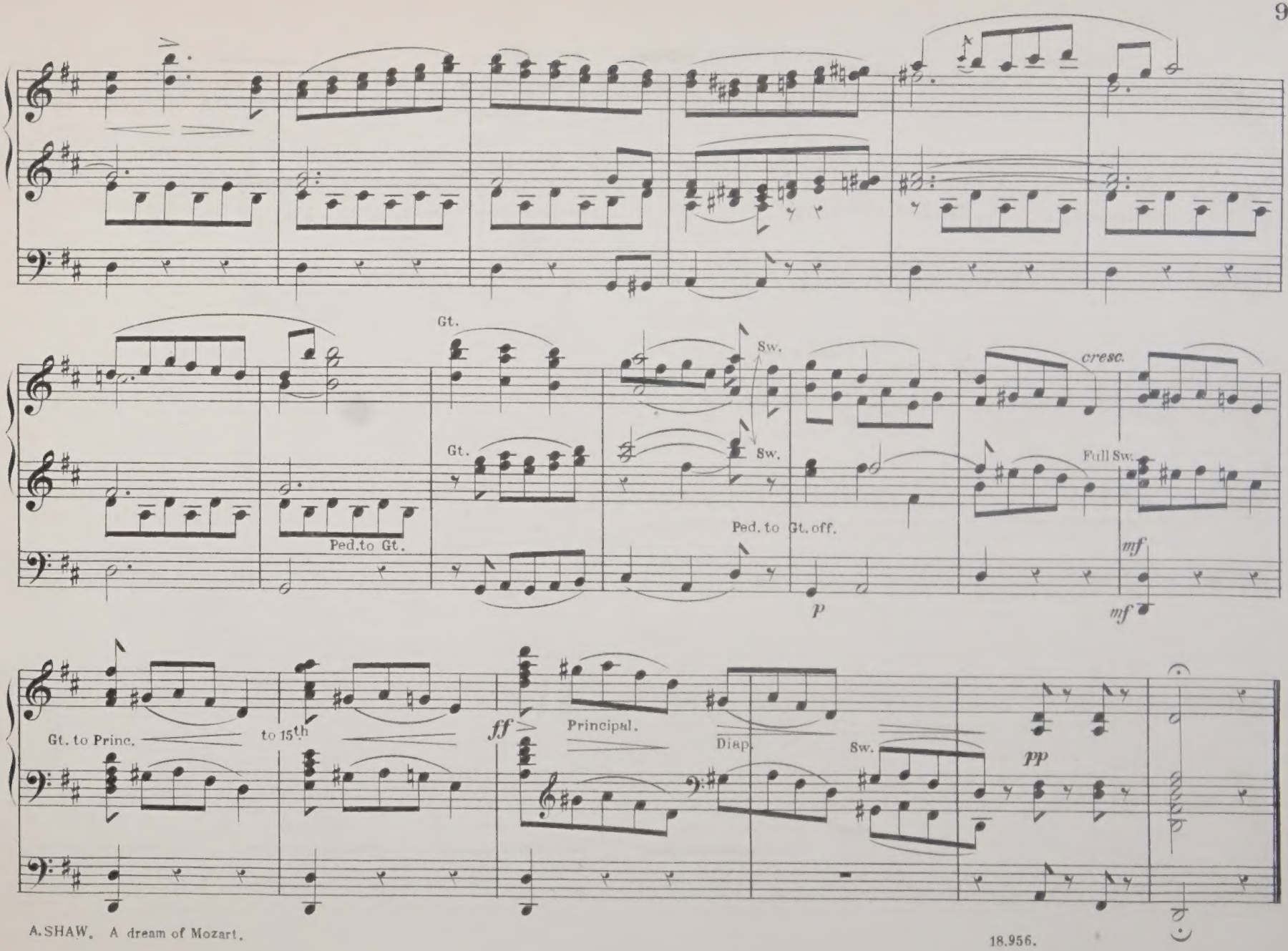

Clarinette Solo.
Sw. p
Gt. p (coupled)
Gt. p (coupled)
Sw.
Sw.
Ch. Gamba (mf)
Sw.


Clarinette.
Sw.
Gt.
p
Gt.
p
Gamba. mf
Gt.(coupled)
Gt.


increase to full Sw.
to Principal.
Gt. to Peds.
Full Gt.
to 15th
ff
(Reduce Swell as at first)
(reduce Gt to Diap.)
Sw.
più rit.
Prepare Ch. p
Gt. to Peds off
Sw.
tempo
Ch.
p


mf
Gt.
8 & 4 ft.
(coupled to Sw.)
mf
Gt. to Ped.
Gt. to Principal & Sw.
Dulc. & Lieblich.
Ch.
Sw.
Sw.
Gt. to Ped. off.
p
Gt. to Ped.
Sw.
p


Gt.
Ch.
Reduce Gt.
Sw.
Gt.
p
Gt.
p
Diaps.
Sw.
Sw.
Ch. p
Ped.to Gt.off.


Gt.
Sw.
cresc.
Gt.
Sw.
Full Sw.
Ped.to Gt.
Ped. to Gt. off.
p
mf
mf
Gt. to Princ.
to 15th
ff
Principal.
Diap.
Sw.
pp

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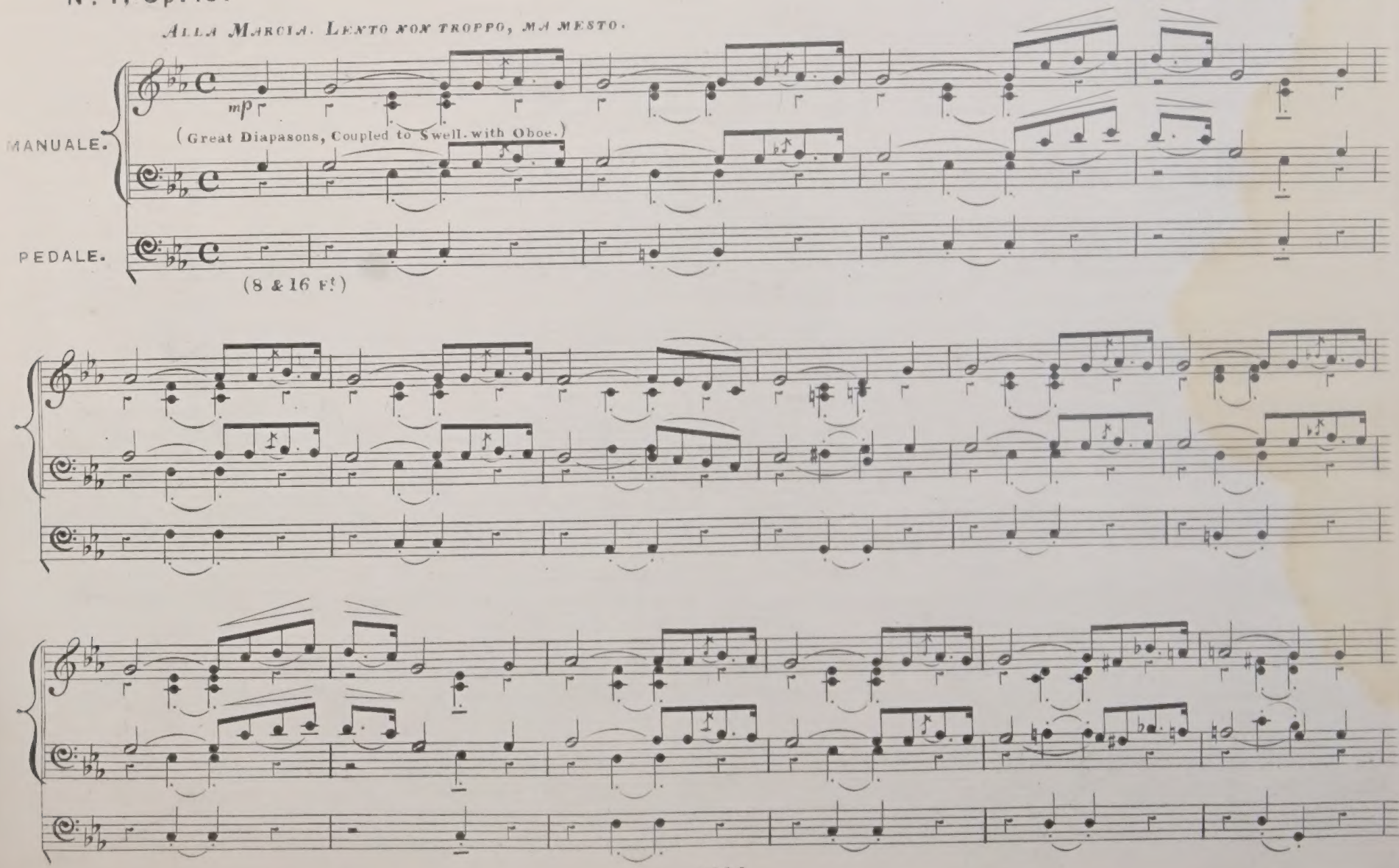
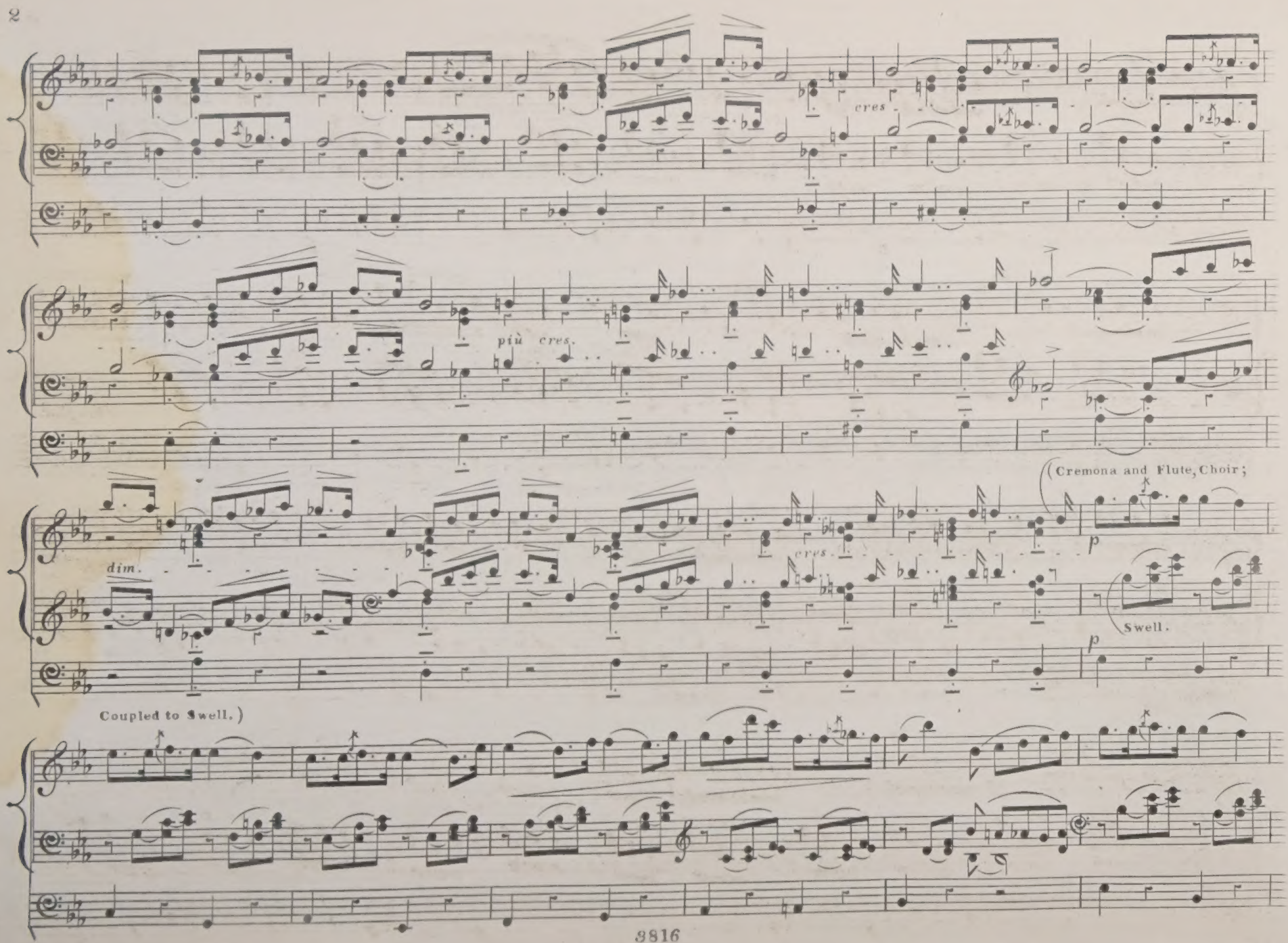
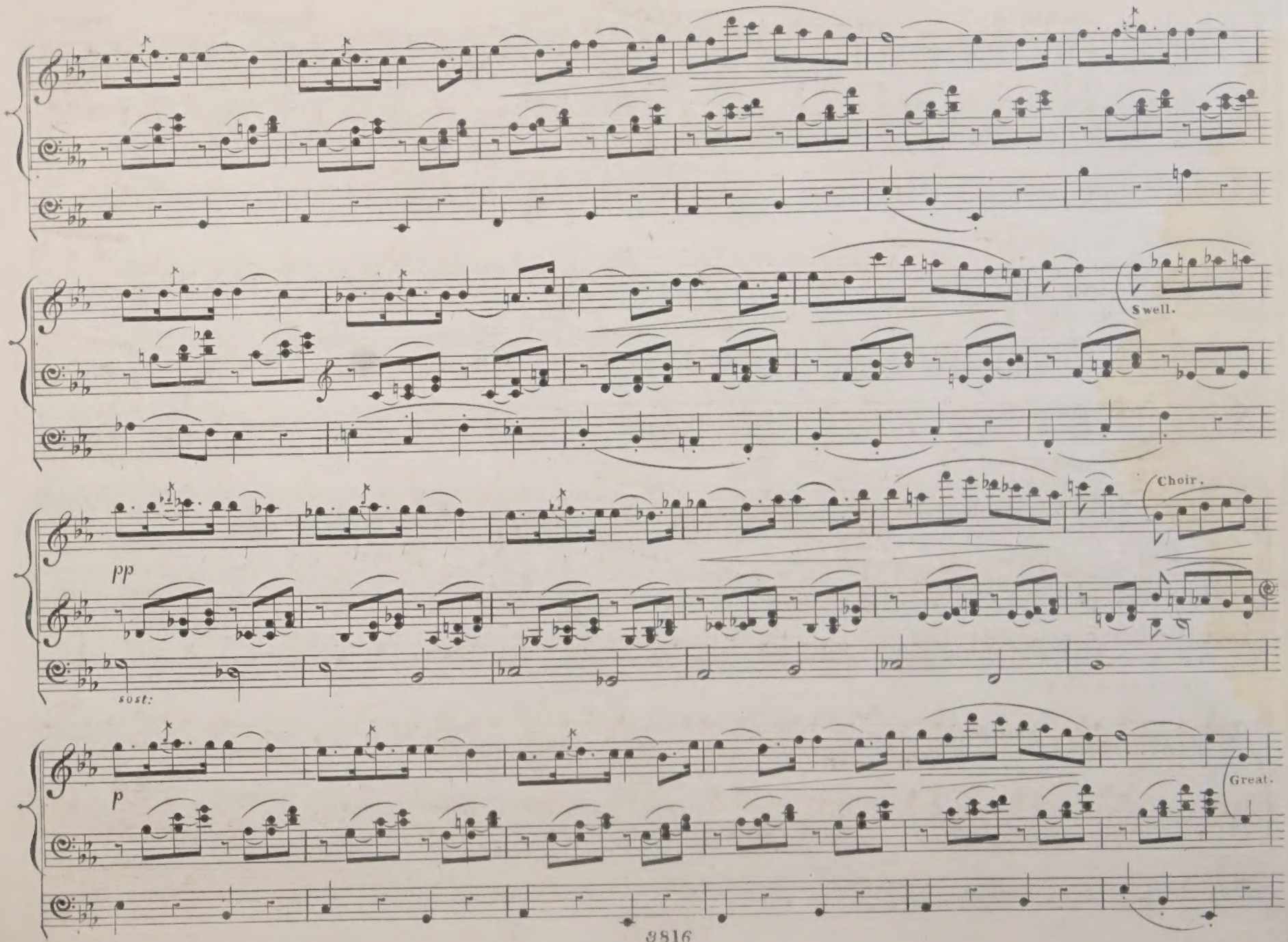
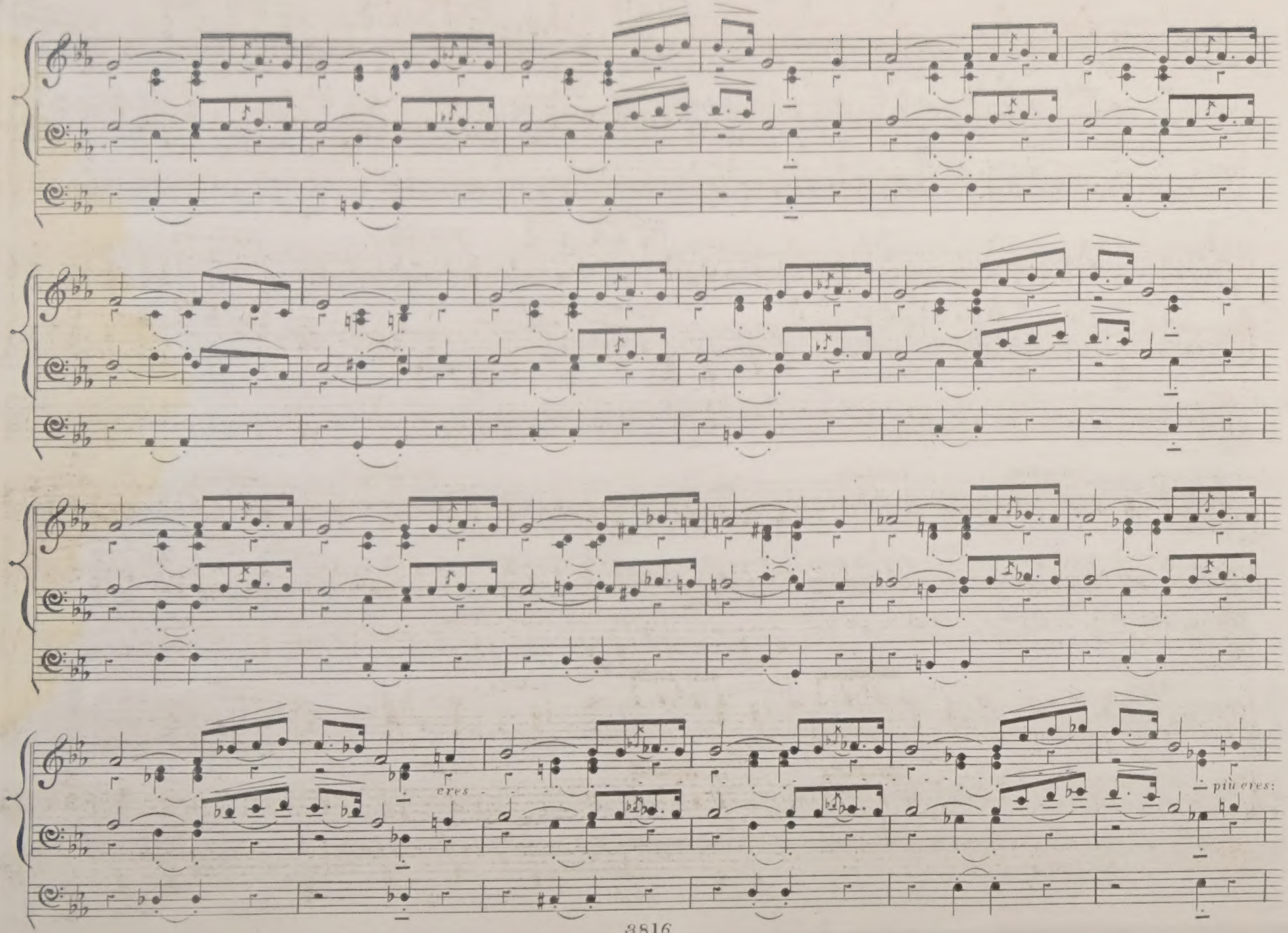
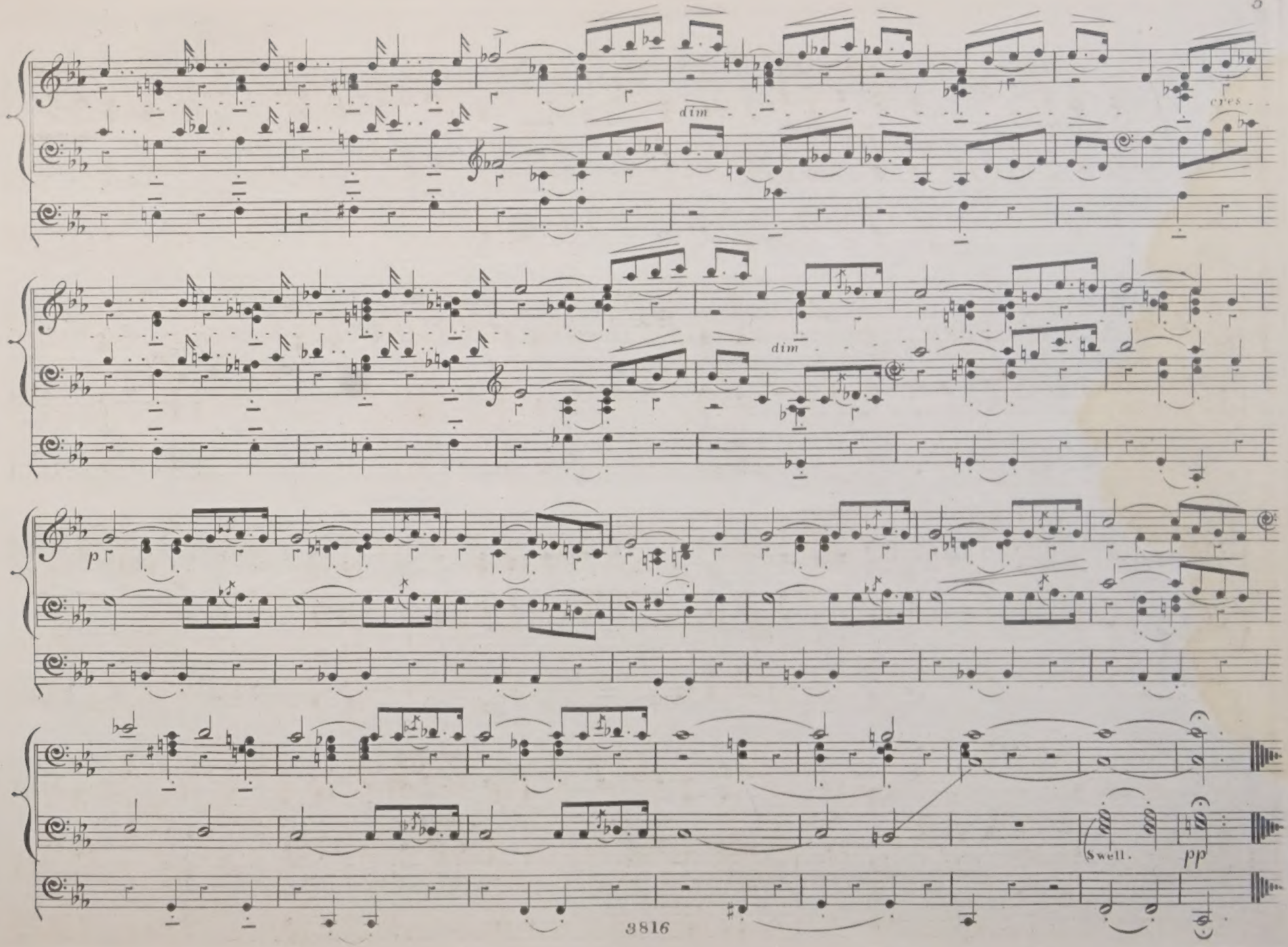



cres.
più cres.
dim.
cres.
(Cremona and Flute, Choir;
p
Swell.
p
Coupled to Swell.)


Swell.
Choir.
pp
sost:
p
Great.


cres
più cres:


dim
cres.
dim
p
Swell.
pp

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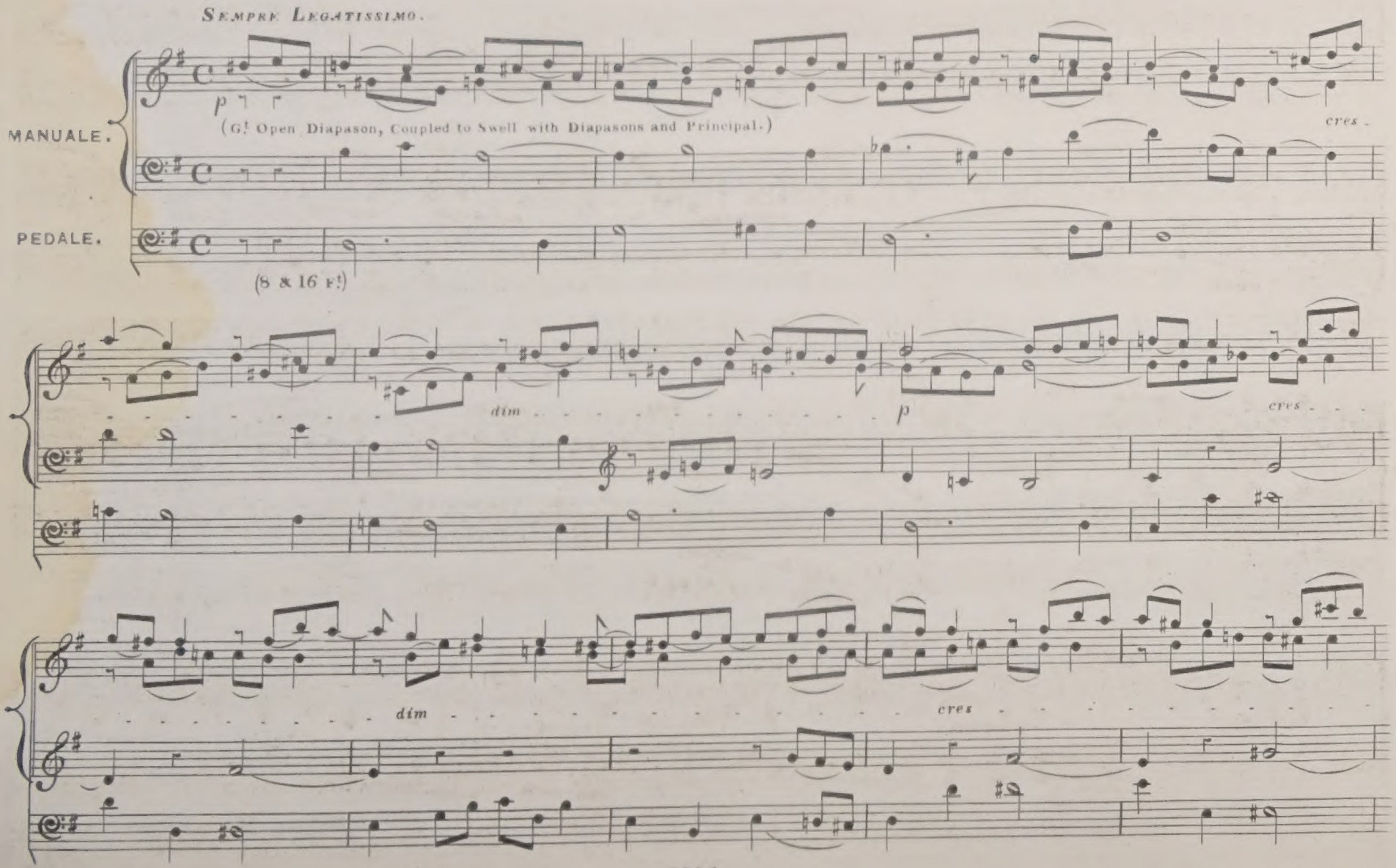

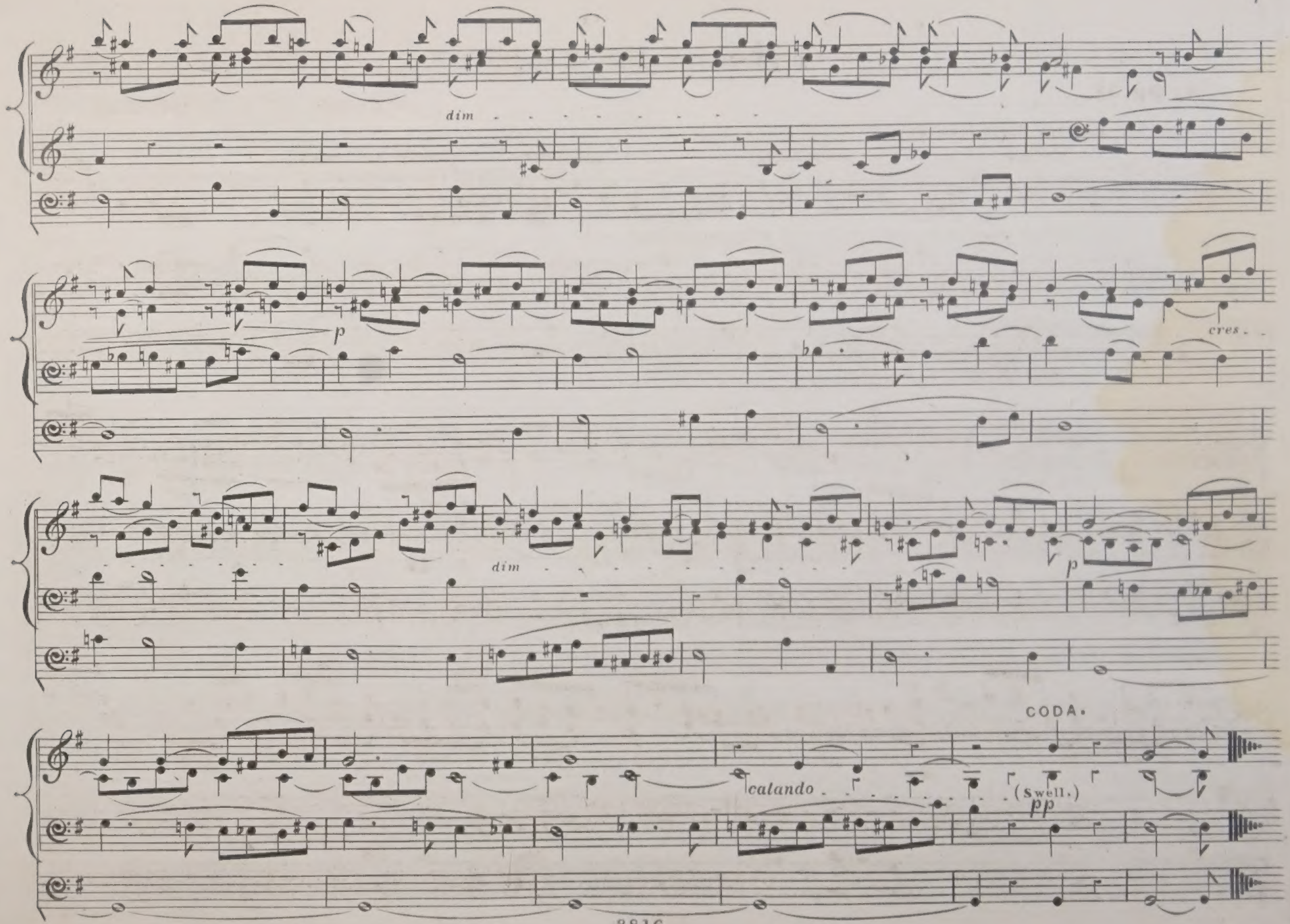
dim
p
cres.
dim
p
CODA.
calando
(Swell.)
pp

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Surely he hath borne our griefs ... ... *Messiah.*
3. O God, who in thy heavenly hand ... ... *Joseph.*
We will rejoice ... ... ,,
4. Lift up your heads ... ... *Messiah.*
Behold the Lamb of God ... ... ,,
5. Worthy is the Lamb, and Amen ... ... ,,
6. Let old Timotheus yield the prize ... ... *Alexander's Feast.*
7. The depths have covered them ... ... *Israel in Egypt.*
Thy right hand, O Lord ... ... ,,
Shall we of servitude complain ... ... *Esther.*
8. Disdainful of danger ... ... *Judas Maccabæus.*
Swell the full chorus ... ... *Solomon.*
9. He trusted in God ... ... *Messiah.*
Ye sons of Israel mourn ... ... *Esther.*
10. For unto us a child is born ... ... *Messiah.*
11. He is my God and I will exalt him ... *Israel in Egypt.*
12. And he shall purify ... ... *Messiah.*
The Lord gave the word ... ... ,,
13. Fixed in his everlasting seat ... ... *Samson.*
14. How beautiful are the feet ... ... *Messiah.*
Break forth into joy ... ... ,,
15. Zadock the Priest ... ... *Coronation Anthem.*
16. How excellent thy name ... ... *Saul.*
17. For all these mercies ... ... *Joshua.*
Glory to God ... ... ,,
18. O thou that tellest good tidings ... ... *Messiah.*
Alleluia ... ... *4th Coronation Anthem.*
19. Welcome mighty King ... ... *Saul.*
David his ten thousand slew ... ... ,,
Our fainting courage raise ... ... ,,
20. Glory to God ... ... *Messiah.*
And with his stripes ... ... ,,
21. Moses and the children of Israel ... ... *Israel in Egypt.*
He gave them hailstones ... ... ,,
22. Thou art the King of Glory ... ... *Dettingen Te Deum.*
O Lord, In Thee have I trusted ... ... ,,
23. And the Glory of the Lord ... ... *Messiah.*
24. O glorious prince... ... ... *Belshazzar.*
Let all the angels of God... ... ... *Messiah.*
25. Ye happy nations round ... ... *Alexander Balus.*
26. Hallelujah ... ... *Messiah.*
27. To man, God's universal law ... ... *Samson.*
Hail Judea, happy land ... ... *Judas Maccabæus.*
28. Sing, O ye heavens ... ... *Belshazzar.*
29. To fame immortal go ... ... *Samson.*
Hallelujah. Amen. ... ... *Judas Maccabæus.*
Who is like unto Thee? ... ... *Israel in Egypt.*
The earth swallowed them ... ... ,,
30. All we like sheep ... ... *Messiah.*
31. Lead on, lead on ... ... *Judas Maccabæus.*
To Thee Cherubin and Seraphin ... ... *Dettingen Te Deum.*
32. Let Thy hand be strengthened ... *3rd Coronation Anthem.*
33. Hear, Jacob's God ... ... *Samson.*
At last divine Cecilia came ... ... *Alexander's Feast.*
34. O death, where is thy sting ... ... *Messiah.*
But thanks be to God ... ... ,,
35. Day by day we magnify Thee ... ... *Dettingen Te Deum.*
And we worship thy name ... ... ,,
36. The Lord shall reign (The horse and his rider) *Israel in Egypt.*
37. His yoke is easy ... ... *Messiah.*
Their sound is gone out ... ... ,,
38. Immortal pleasures crown this pair ... ... *Joseph.*
Zaphnath Egypt's fate foresaw ... ... ,,
39. Let us break their bonds asunder ... ... *Messiah.*
40. We praise Thee, O God ... ... *Dettingen Te Deum.*
41. Awake the trumpet's lofty sound ... ... *Samson.*
May all the host of Heaven ... ... *Joshua.*
42. And in the greatness ... ... *Israel in Egypt.*
Thou sendest forth thy wrath ... ... ,,
The Dead March. ... ... *Samson.*
43. And with the blast of Thy nostrils ... *Israel in Egypt.*
44. Let their celestial concerts ... ... *Samson.*
45. Introduction ... ... *Joshua.*
Ye Sons of Israel ... ... ,,
46. See the Conquering Hero comes ... ... *Judas.*
Bring the laurel ... ... *Samson.*
Glorious hero ... ... ,,
47. As from the power of sacred lays ... } *Ode on St. Cecilia's*
The dead shall live ... ... } *Day.*
48. March ... ... ,,
Tremble, guilt ... ... *Susanna.*
49. Then shall they know ... ... *Samson.*
The Lord commands ... ... *Joshua.*
50. When his loud voice ... ... *Jephtha.*
51. Introduction to Part III. ... ... *Alexander Balus.*
To song and dance ... ... *Samson.*
52. Wretched lovers ... ... *Acis and Galatea.*
53. The mighty power ... ... *Athalia.*
54. Avert these omens ... ... *Semele.*
55. From the censer ... ... *Solomon.*
56. The Trumpet's loud clangour ... *Ode on St. Cecilia's Day.*
O Judah, boast his matchless law ... ... *Athalia.*
57. O Filial Piety ... ... *Hercules.*
Forbear thy doubts ... ... *Deborah.*
Happy we ... ... *Acis and Galatea.*
58. The clouded scene ... ... *Athalia.*
59. Come, mighty father ... ... *Theodora.*
In there a man ... ... *Saul.*
60. Rise, youth, and lowly the matron bowed ... *Theodora.*
Introductory Air—Thro' the nations and all applauding crowds ... ... *Esther.*
61. He rebuked the Red Sea ... ... *Israel in Egypt.*
He led them through the deep ... ... ,,
But the waters overwhelmed them ... ... ,,
62. O Father, whose Almighty power ... *Judas Maccabæus.*
Hear us, our God ... ... *Samson.*
63. Let our glad songs ... ... *Deborah.*
Bless the glad earth ... ... *Samuel.*
64. All empires upon God depend ... ... *Belshazzar.*
65. Haste thee, nymph ... ... *L'Allegro.*
Hymen fair! Urania's son ... ... *Alexander Balus.*
66. Immortal Lord of earth and skies ... ... *Deborah.*
67. O blast with thy tremendous brow ... ... ,,
O the pleasures of the plains ... ... *Acis and Galatea.*
68. When thou hadst overcome ... ... *Dettingen Te Deum.*
Thou didst open the kingdom of heaven ... ,,
Thy pleasures, Moderation, give ... ... *L'Allegro.*
69. We come, we come, in bright array ... *Judas Maccabæus.*
God found them guilty ... ... *Occasional Oratorio.*
70. May God from whom all mercies spring ... ,,
Millions unborn shall bless the hand ... ,,
71. Ye servants of the eternal King ... ... *Alexander Balus.*
So shalt thou gain ... ... *Choice of Hercules.*
72. But as for his people ... ... *Israel in Egypt.*
73. From Harmony ... ... *Ode on St. Cecilia's Day.*
74. Break his bands of sleep asunder ... ... *Alexander's Feast.*
From the East unto the West ... ... *Solomon.*
75. Fallen is the foe ... ... *Judas Maccabæus.*
76. Mourn ye afflicted children ... ... ,,
The list'ning crowd ... ... *Alexander's Feast.*
77. Great Dagon has subdued our foe ... ... *Samson.*
Now a different measure try ... ... *Solomon.*
Shake the dome ... ... ,,
78. Shall we the God of Israel fear ... ... *Esther.*
Thus rolling surges ... ... *Solomon.*
79. Bel boweth down ... ... *Belshazzar.*
To our great God... ... ... *Judas Maccabæus.*
80. Bacchus ever fair and young ... ... *Alexander's Feast.*
These delights, if thou canst give... ... *L'Allegro.*
81. May no rash intruder ... ... *Solomon.*
Arise! mount the steep ascent ... ... *Choice of Hercules.*
82. All the earth ... ... *Dettingen Te Deum.*
We believe that thou shalt come ... ... ,,
We therefore pray thee ... ... ,,
Make them to be numbered ... ... ,,
83. O thou bright orb... ... ... *Joshua.*
Behold the list'ning sun ... ... ,,
We with redoubled rage ... ... ,,
84. Your harps and cymbals ... ... *Solomon.*
85. Sound an alarm ... ... *Judas Maccabæus.*
We hear the pleasing dreadful call ... ,,
86. Galatea, dry thy tears ... ... *Acis and Galatea.*
87. My heart is inditing ... ... *Coronation Anthem.*
88. We never will bow down ... ... *Judas Maccabæus.*
89. The many rend the skies ... ... *Alexander's Feast.*
90. Your voices tune ... ... ,,
Let's imitate her notes above ... ... ,,
Crown with festal poup ... ... *Hercules.*
91. Populous cities ... ... *L'Allegro.*
The King shall rejoice ... ... *4th Coronation Anthem.*
92. Hail, mighty Joshua ... ... *Joshua.*
93. O first created beam ... ... *Samson.*
He smote all the first-born ... ... *Israel in Egypt.*
94. Now the proud insulting foe ... ... *Deborah.*
95. A virtuous wife ... ... *Susanna.*
Music, spread thy voice around ... ... *Solomon.*
96. King's daughters ... ... *Coronation Anthem.*
See from his post. ... ... *Belshazzar.*
97. Upon thy right hand ... ... *Coronation Anthem.*
Hallelujah ... ... *Saul.*
98. The name of the wicked ... ... *Solomon.*
Love and Hymen ... ... *Hercules.*
99. They loathed to drink ... ... *Israel in Egypt.*
Bless'd be the day ... ... *Susanna.*
100. With pious hearts ... ... *Judas Maccabæus*

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I.

To Henry Chaplin Esqre M. P.

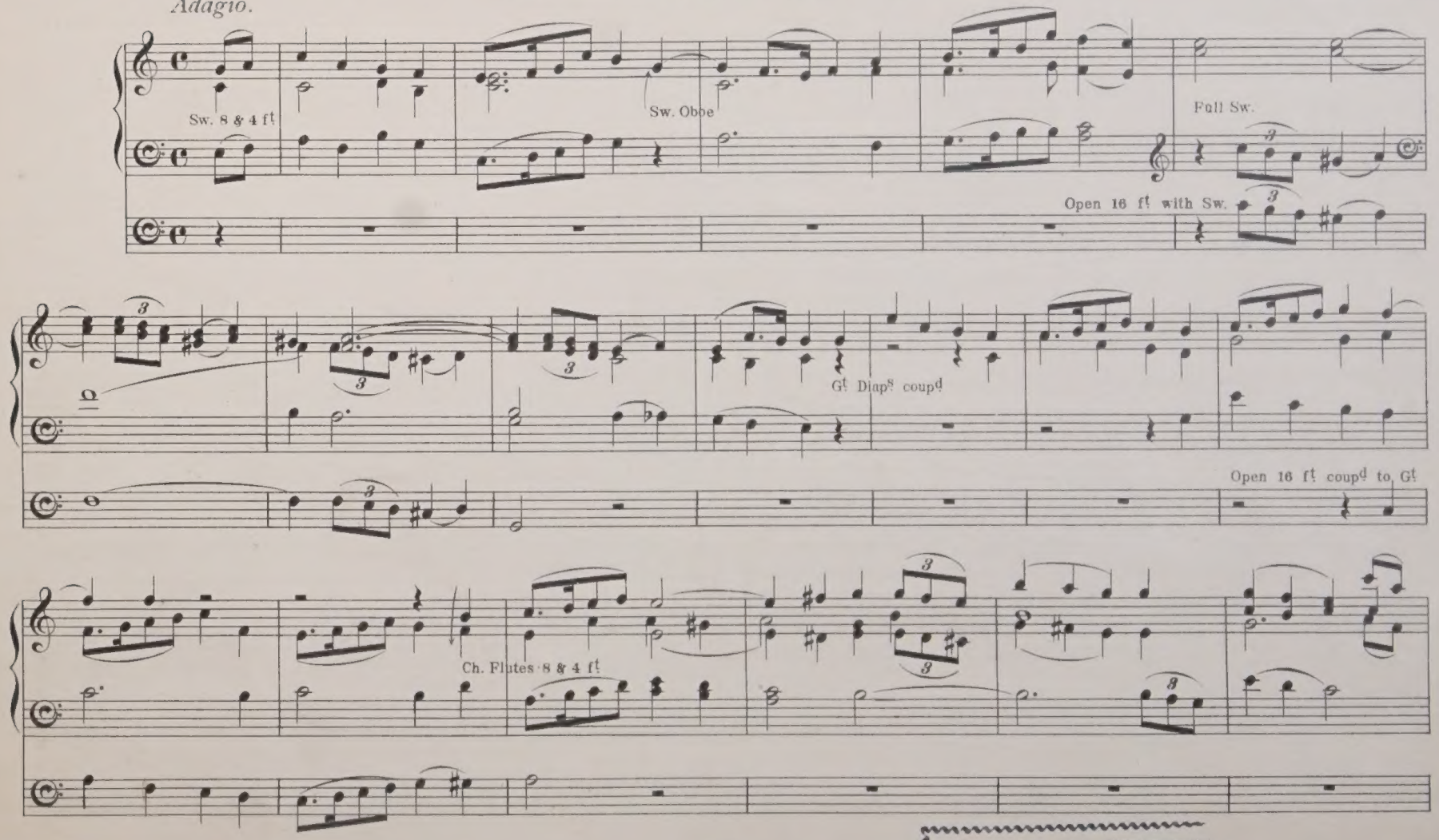
ELEGIE

To the memory of the late Lady Florence Chaplin.

Played during the Funeral Service at St Oswald's Church, Blankney,
by The Viscountess Folkestone, October 15th 1881.

Dr C. G. VERRINDER.

Adagio.



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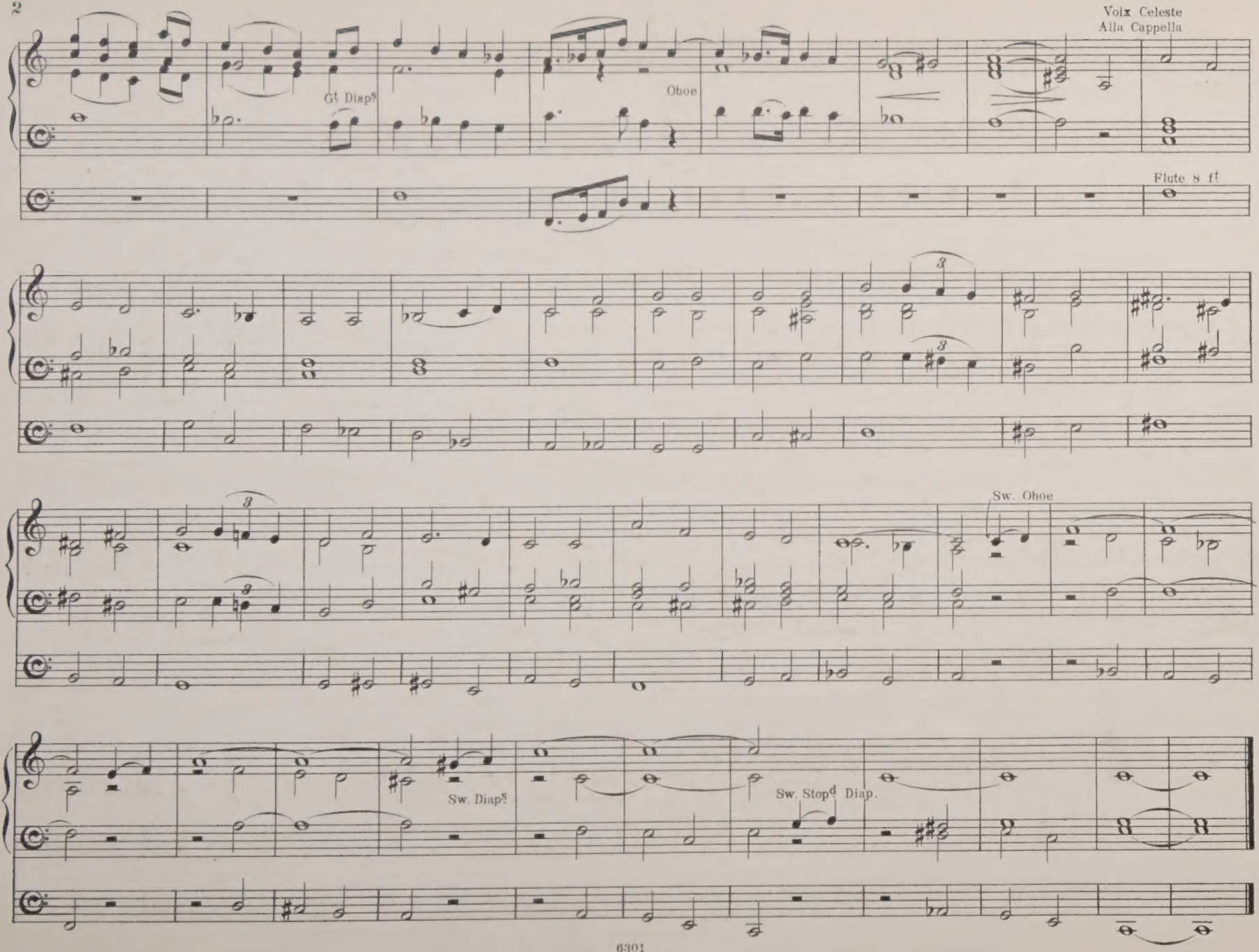
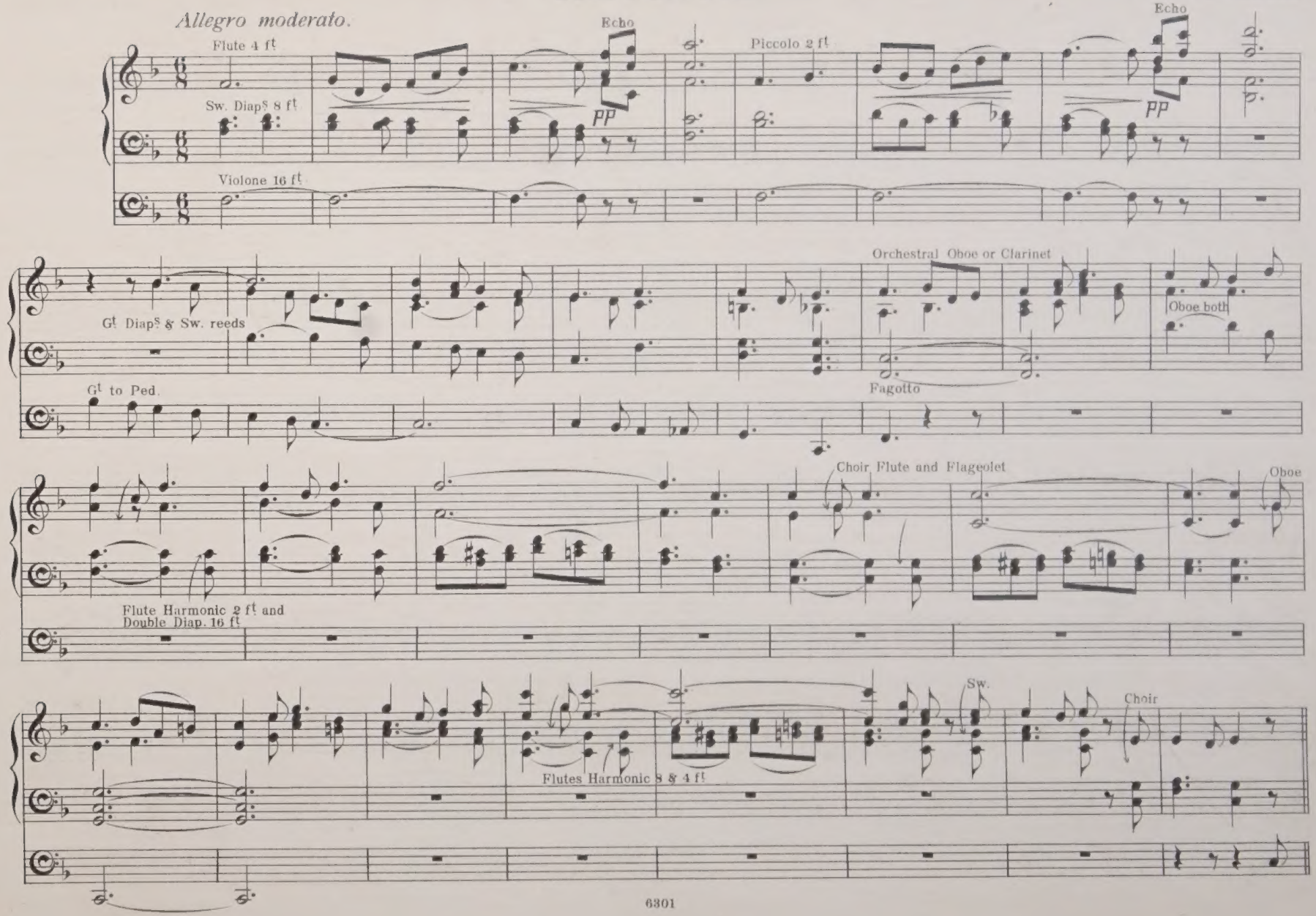
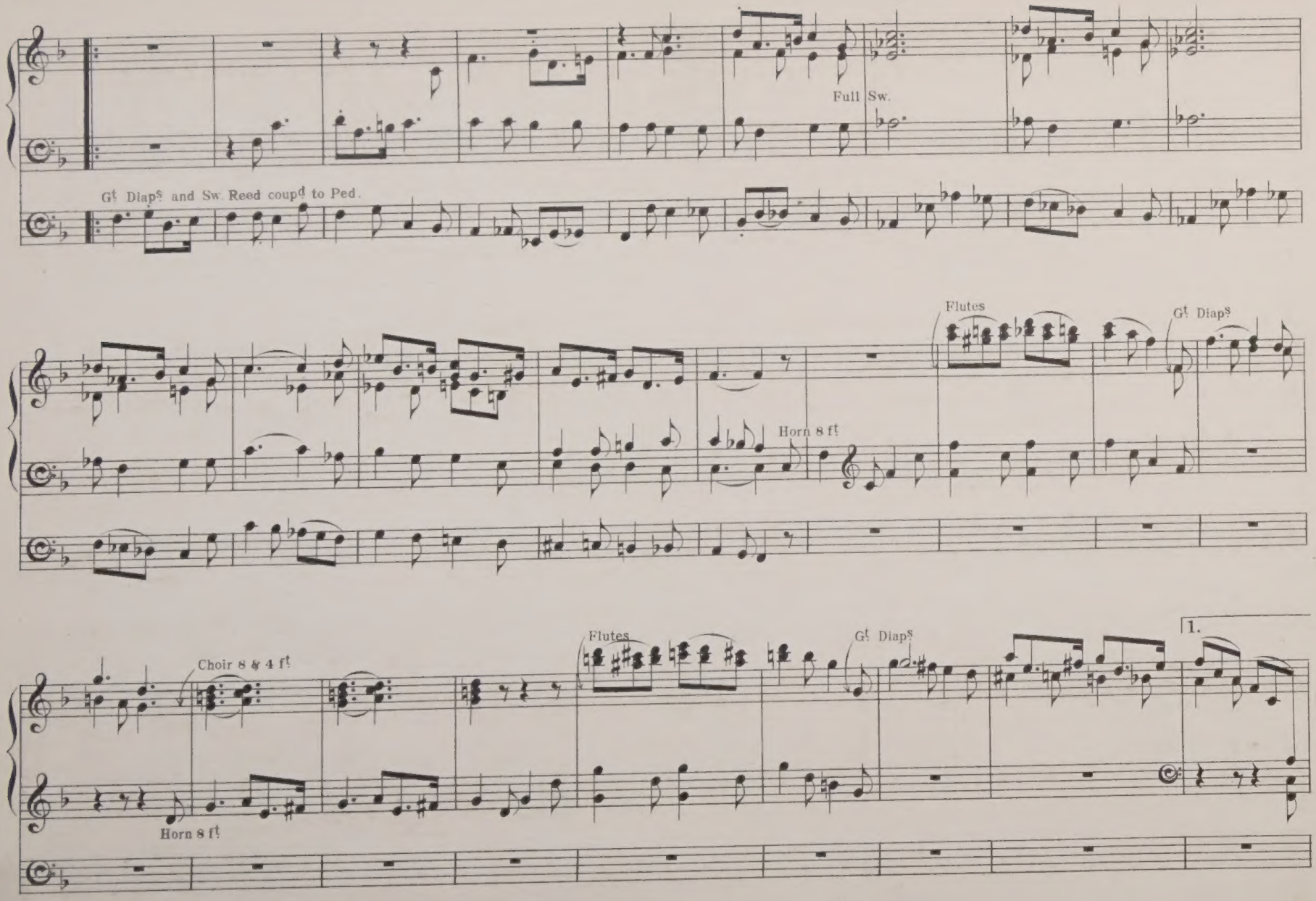

Voix Celeste
Alla Cappella
Gt Diap^{s}
Oboe
Flute 8 ft
Sw. Oboe
Sw. Diap^{s}
Sw. Stop^{d} Diap.

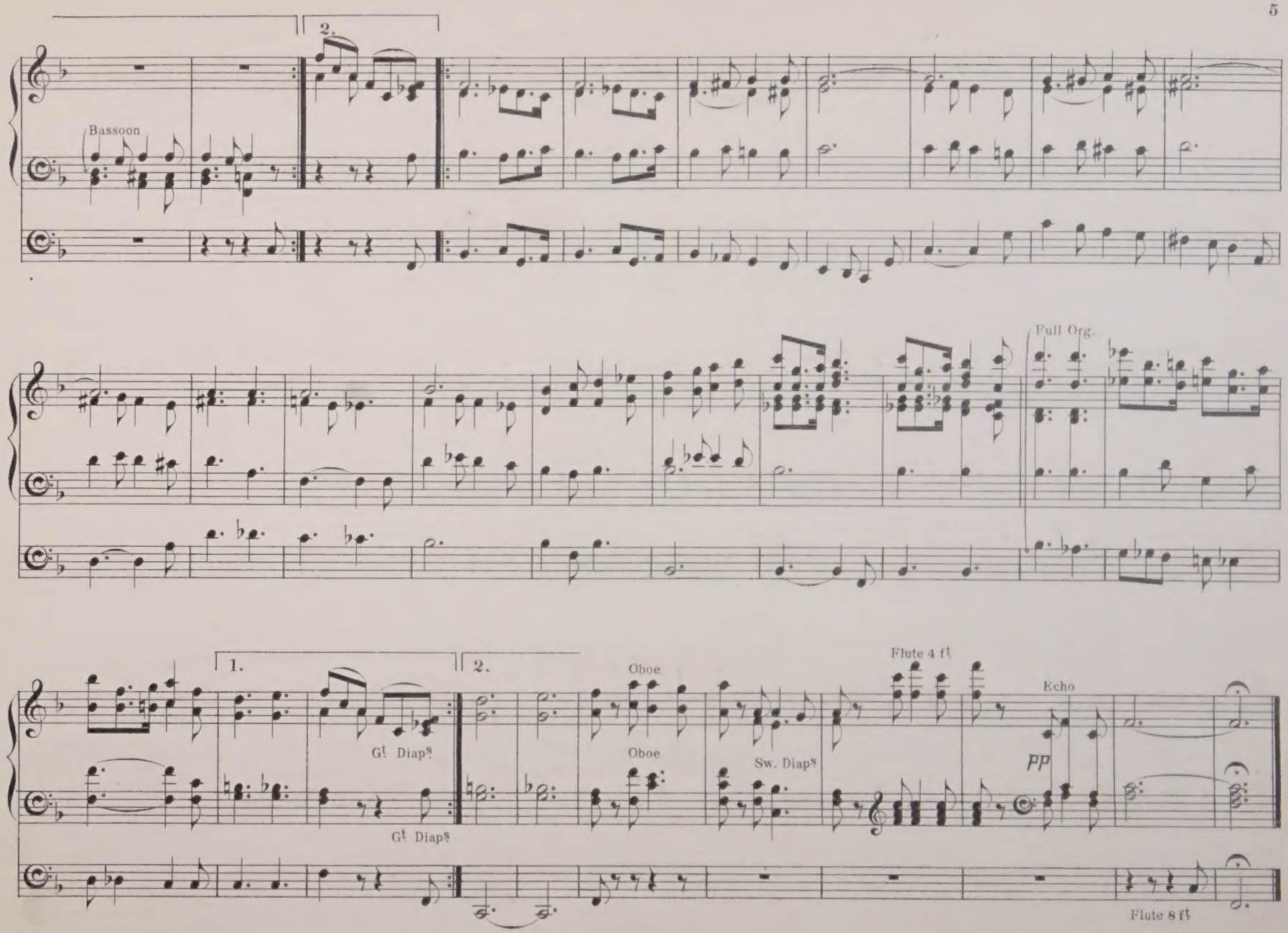
II.

PASTORALE.

Dr C. G. VERRINDER.




Full Sw.
Gt Diaps and Sw. Reed coupd to Ped.
Flutes
Gt Diaps
Horn 8 ft
Choir 8 & 4 ft
Flutes
Gt Diaps
1.
Horn 8 ft

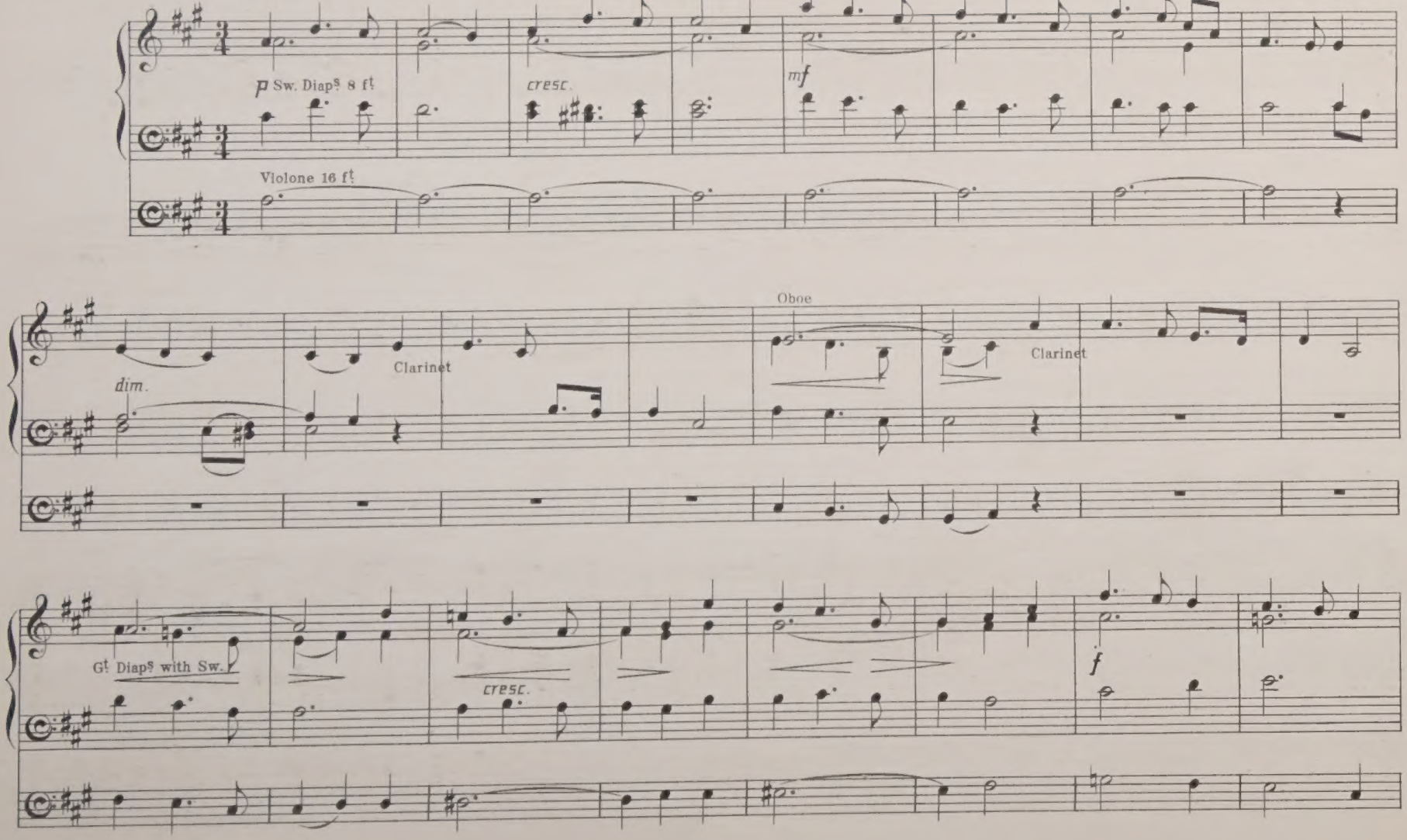

2.
Bassoon
Full Org.
1.
2.
Gt Diaps
Gt Diaps
Oboe
Oboe
Sw. Diaps
Flute 4 ft
Echo
pp
Flute 8 ft

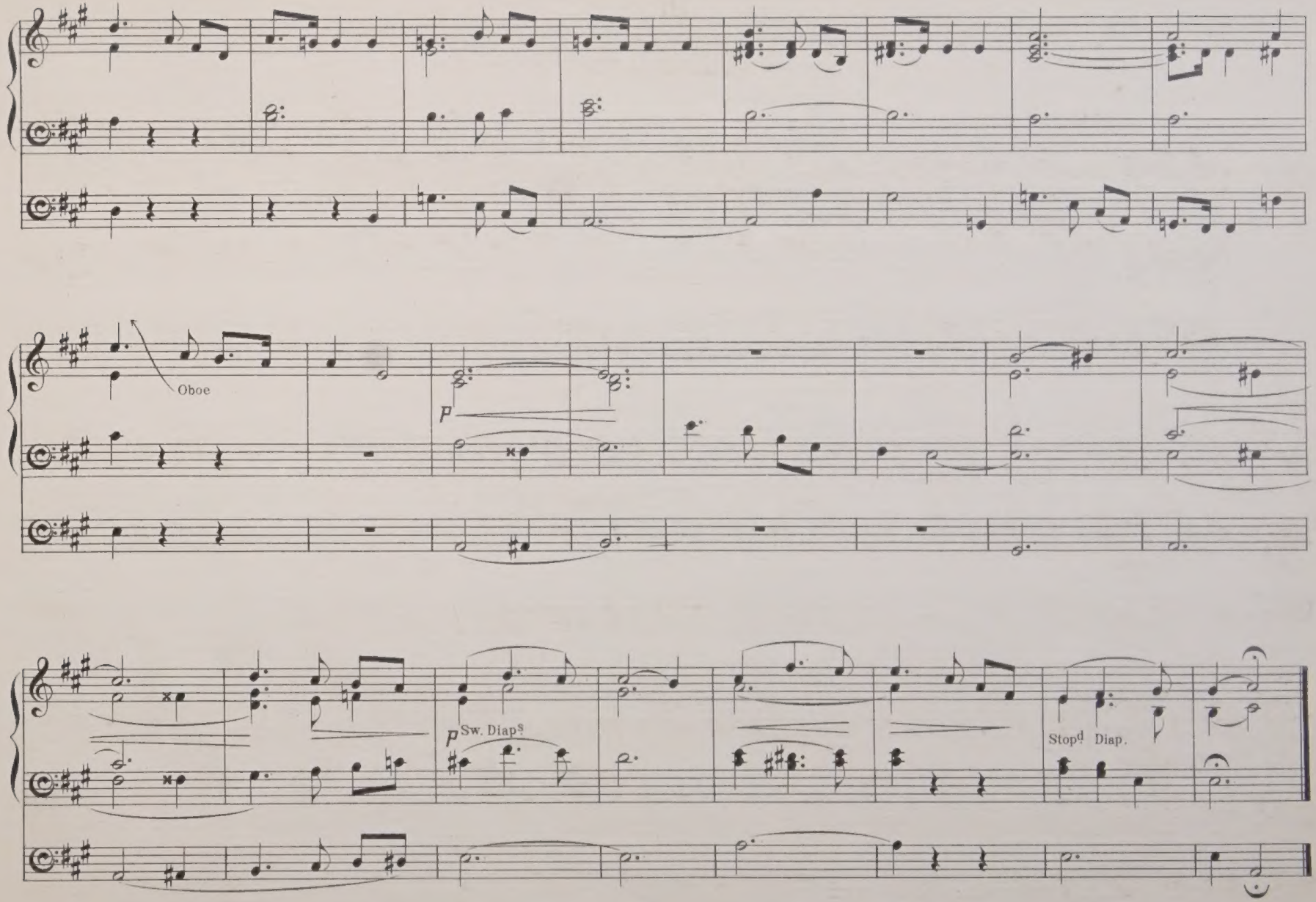
III.

MELODIA.

Andante grazioso.

Dr C. G. VERRINDER.



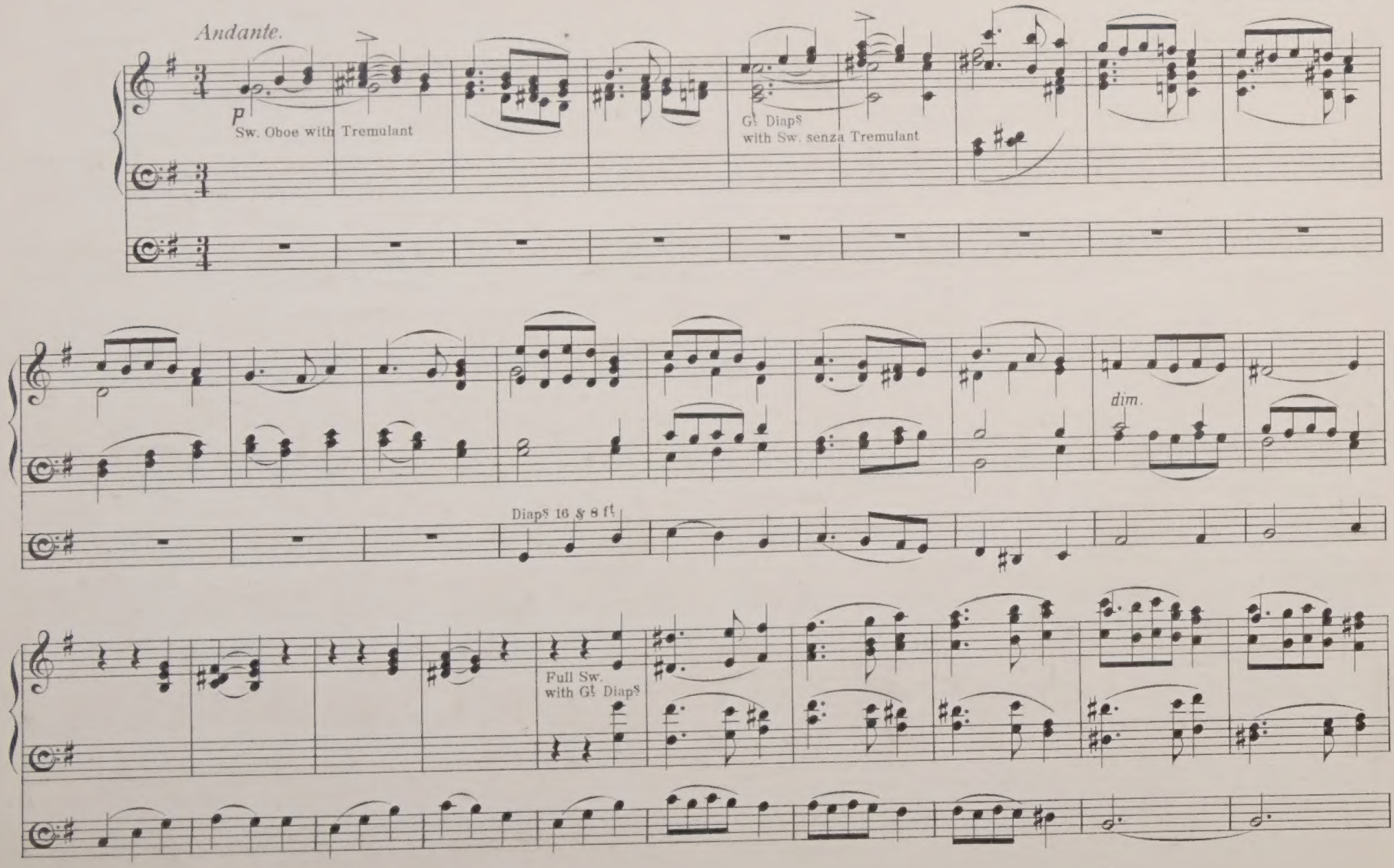

Oboe
P
P Sw. Diap^{s}
Stop^{d} Diap.

Sw. Oboe
Gt Diaps Coupled
Ch. Corno
di bassetto.

IV.

INTRODUCTORY VOLUNTARY.

Dr C. G. VERRINDER.



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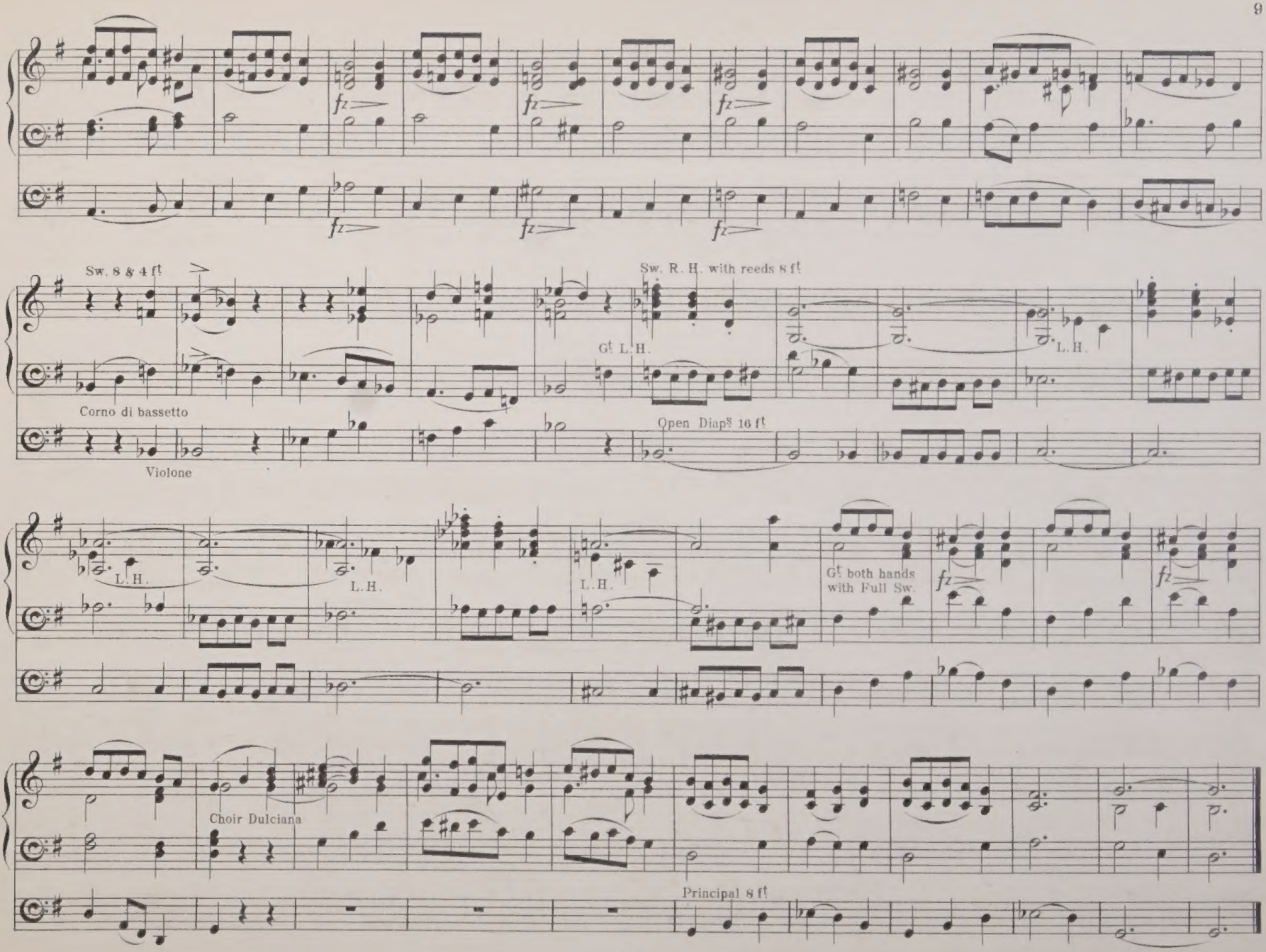
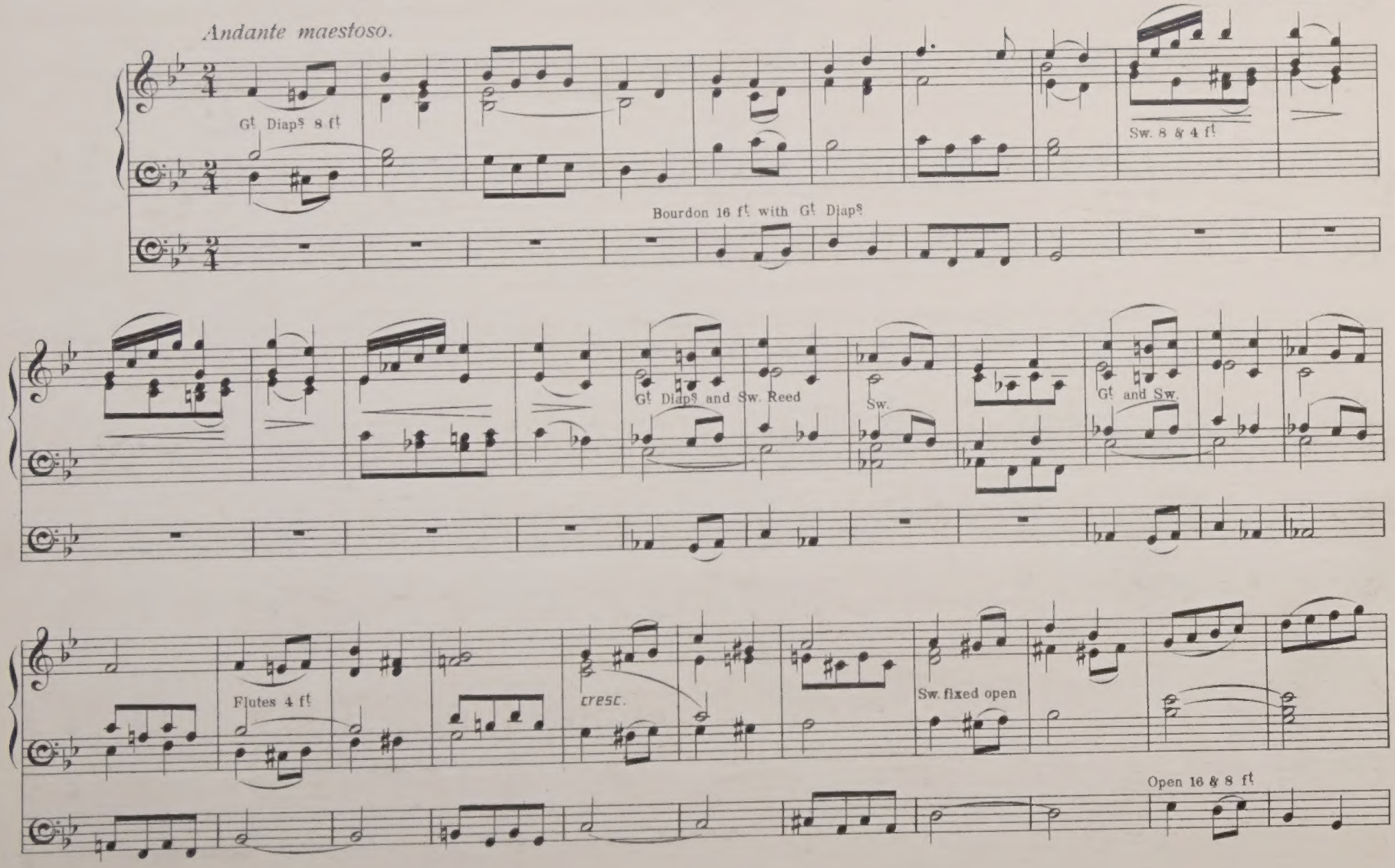
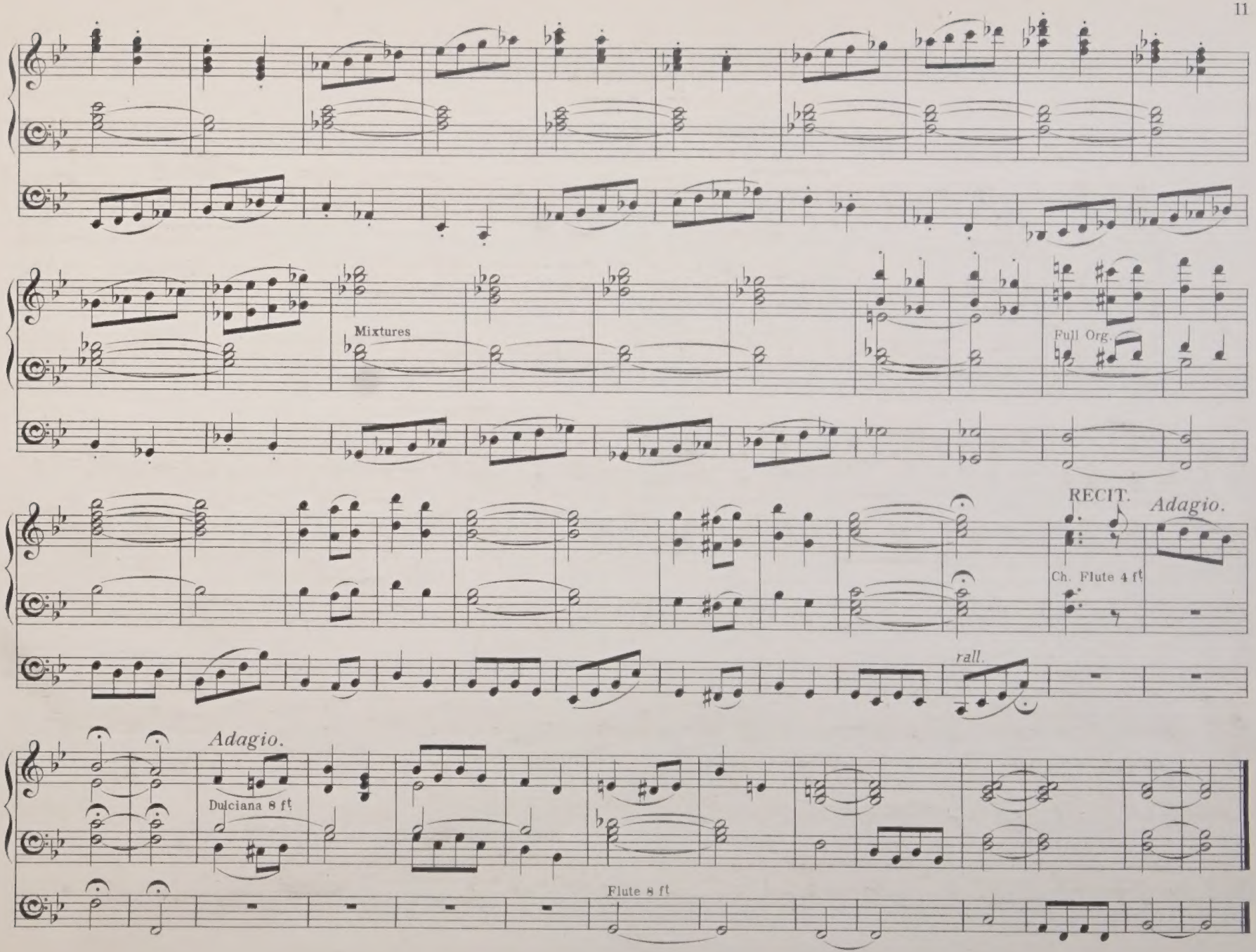

fz
Sw. 8 & 4 ft
Corno di bassetto
Violone
Gt L.H.
Sw. R.H. with reeds 8 ft
Open Diapn 16 ft
L.H.
L.H.
L.H.
L.H.
Gt both hands with Full Sw.
Choir Dulciana
Principal 8 ft

V.

POSTLUDE.

Dr C. G. VERRINDER.



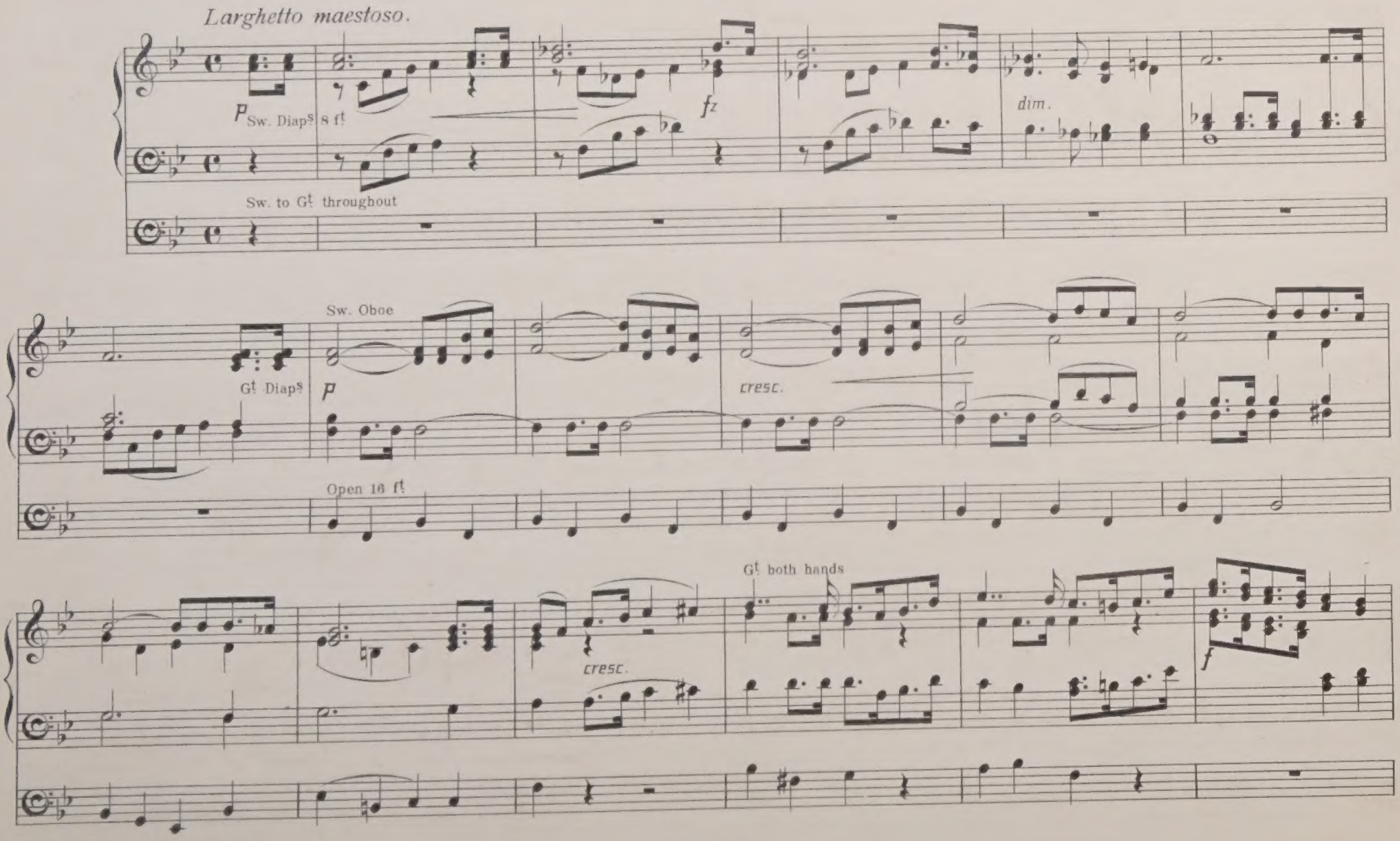

Mixtures
Full Org.
RECIT.
Adagio.
Ch. Flute 4 ft
rall.
Adagio.
Dulciana 8 ft
Flute 8 ft

VI.

To his late friend S. W. Waley Esqre.

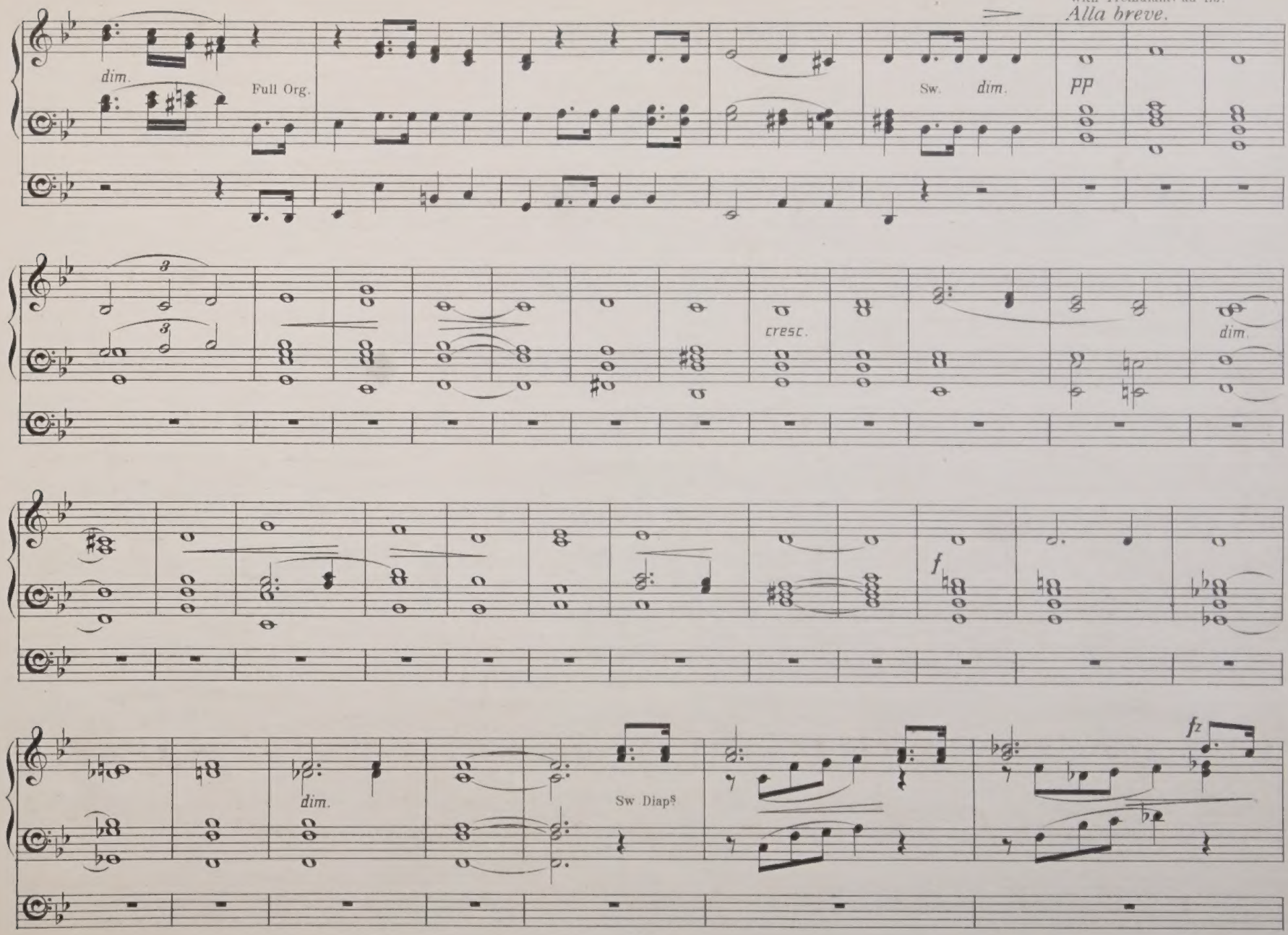
IN MEMORIAM.

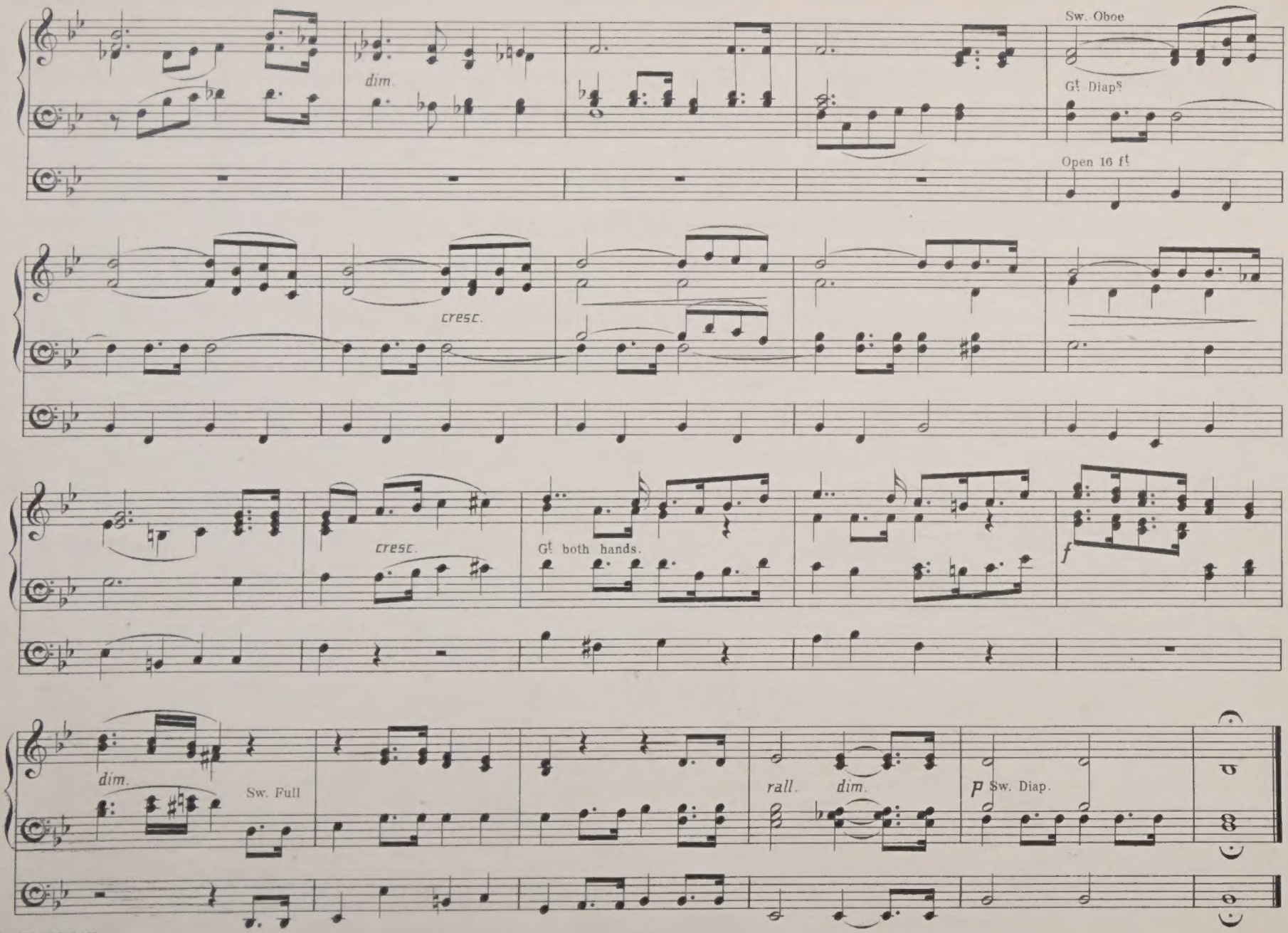
Dr C. G. VERRINDER.



Vox Humana or Sw. reed
with Tremulant, ad lib.

Alla breve.





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Composed & *Dedicated* to his Friend

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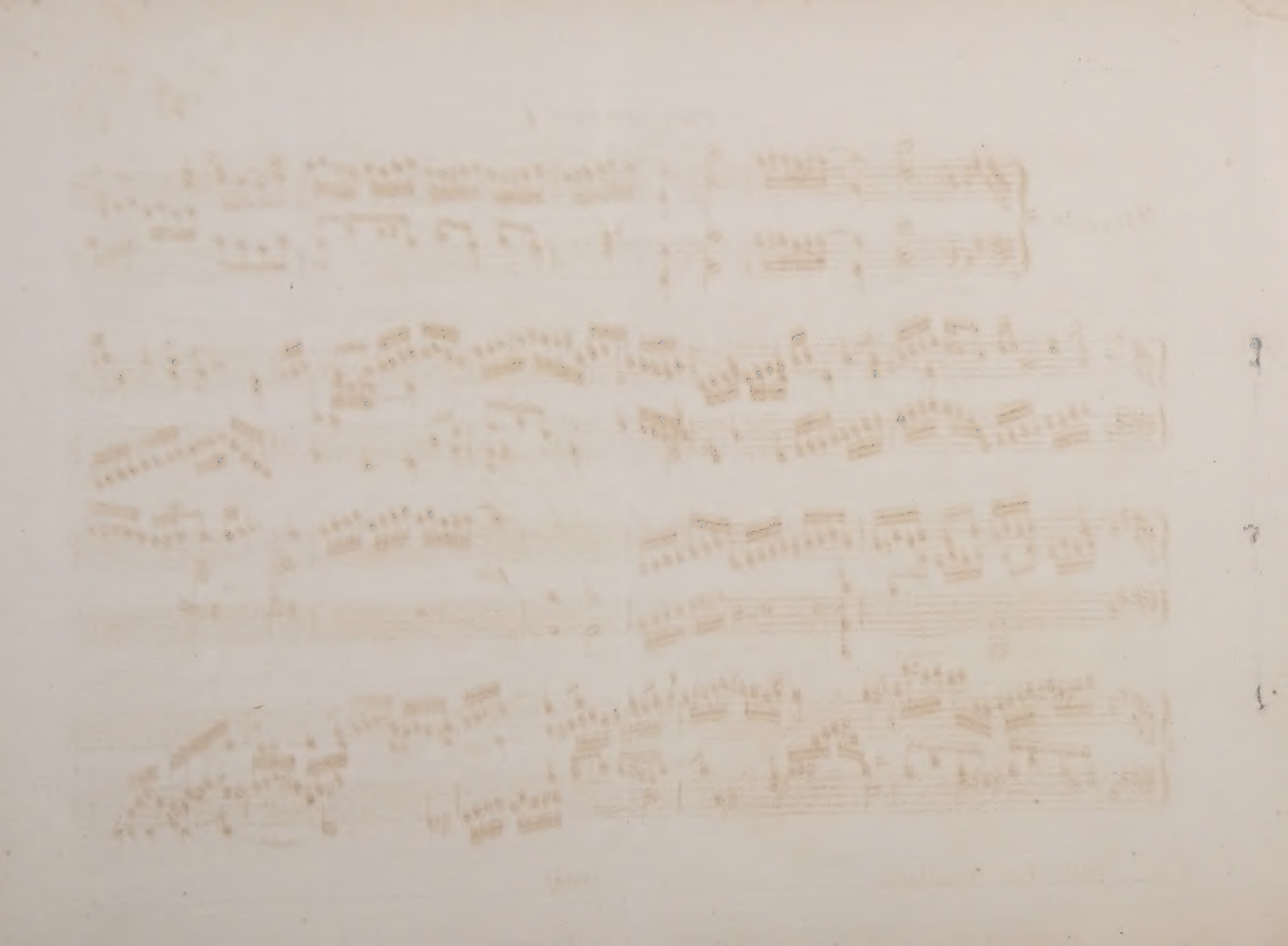
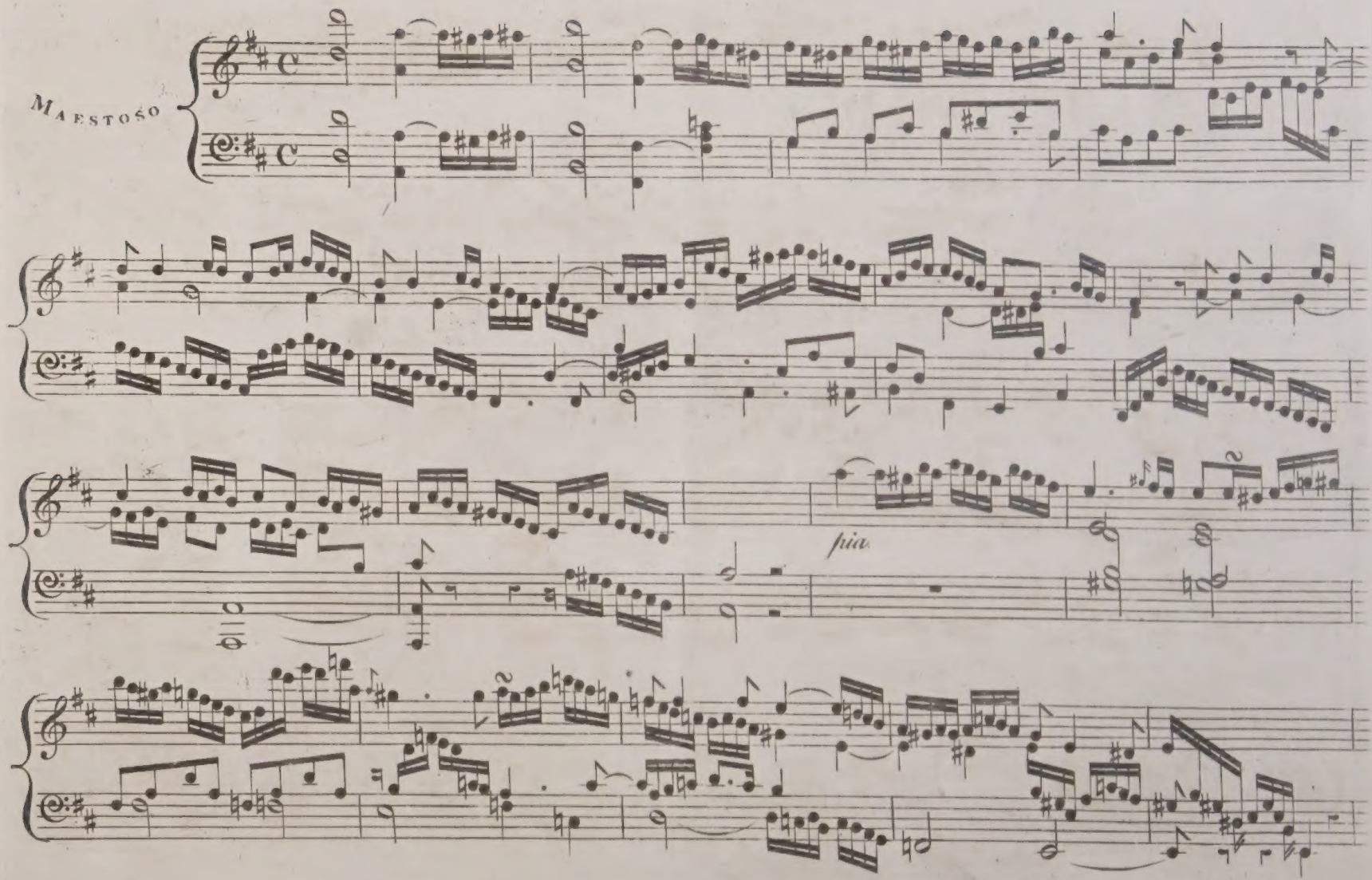
J.G





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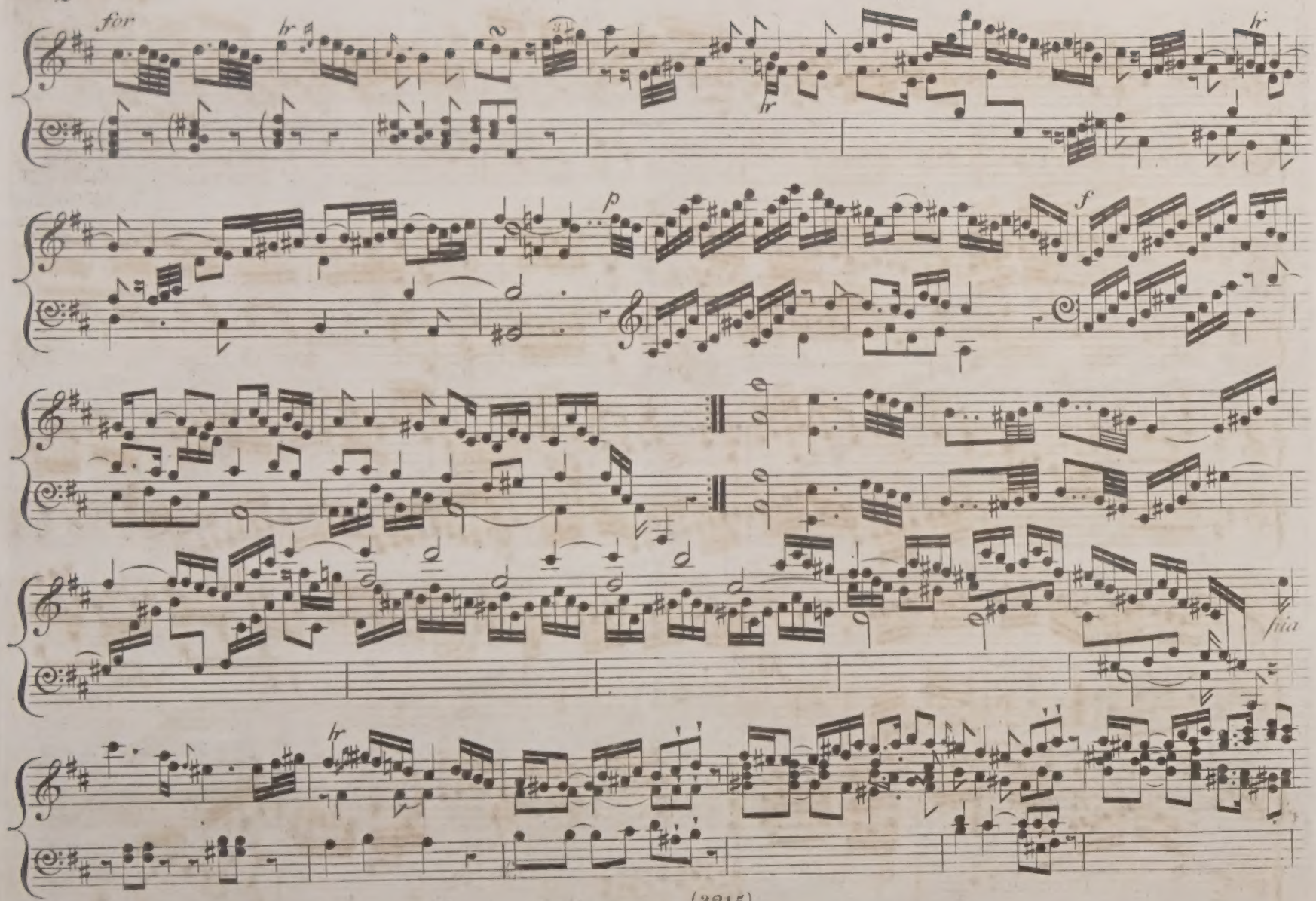
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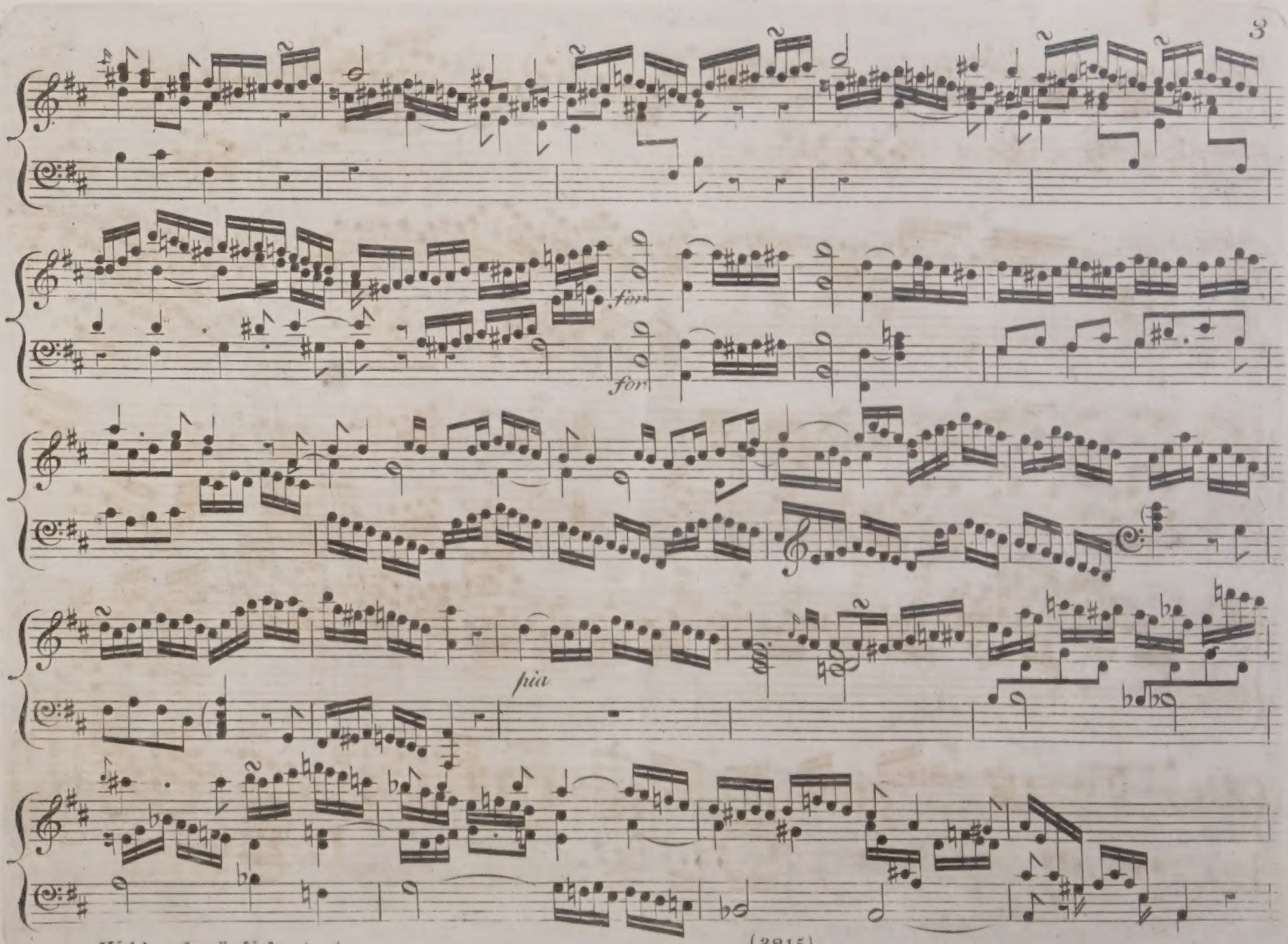
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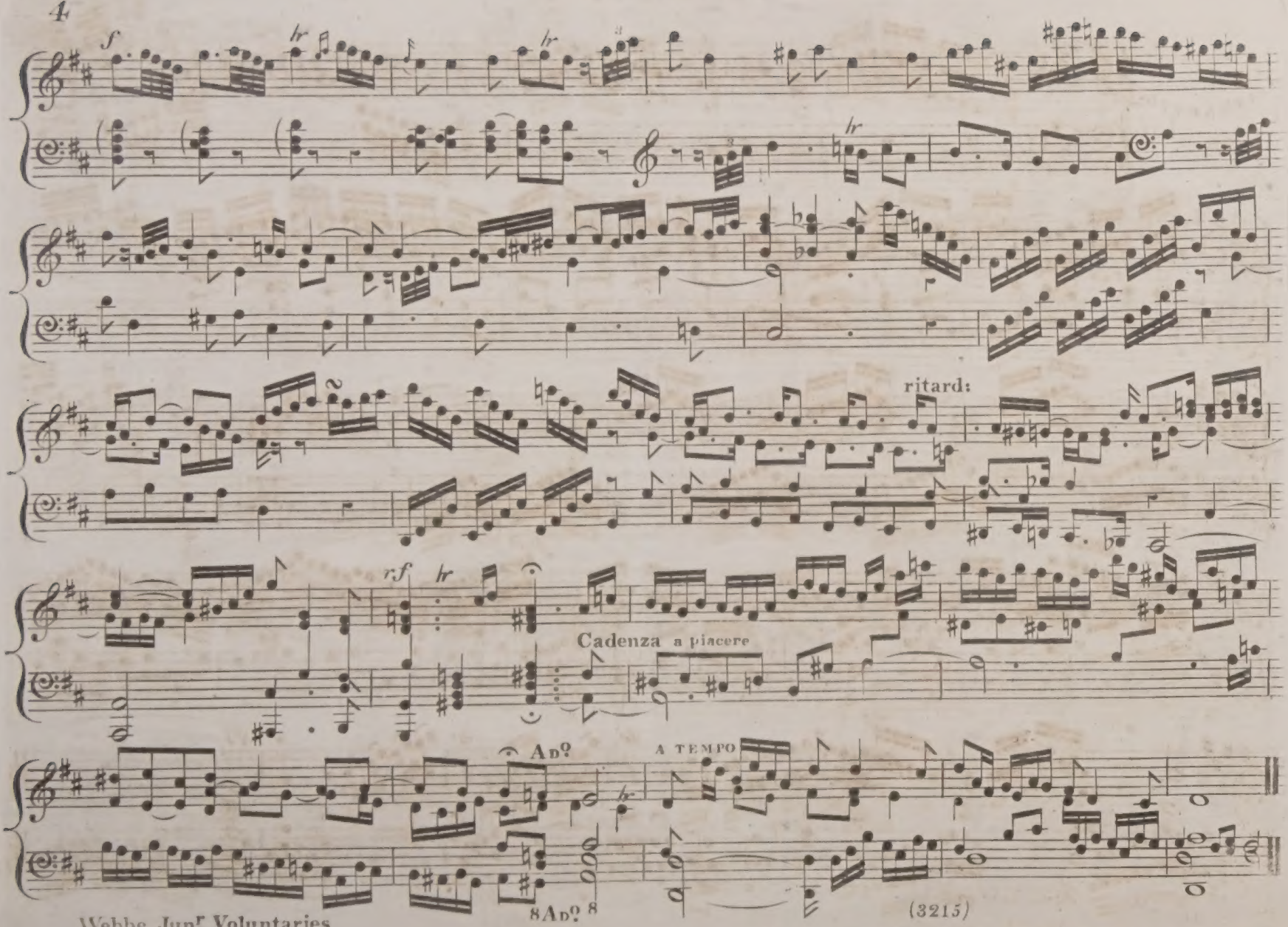
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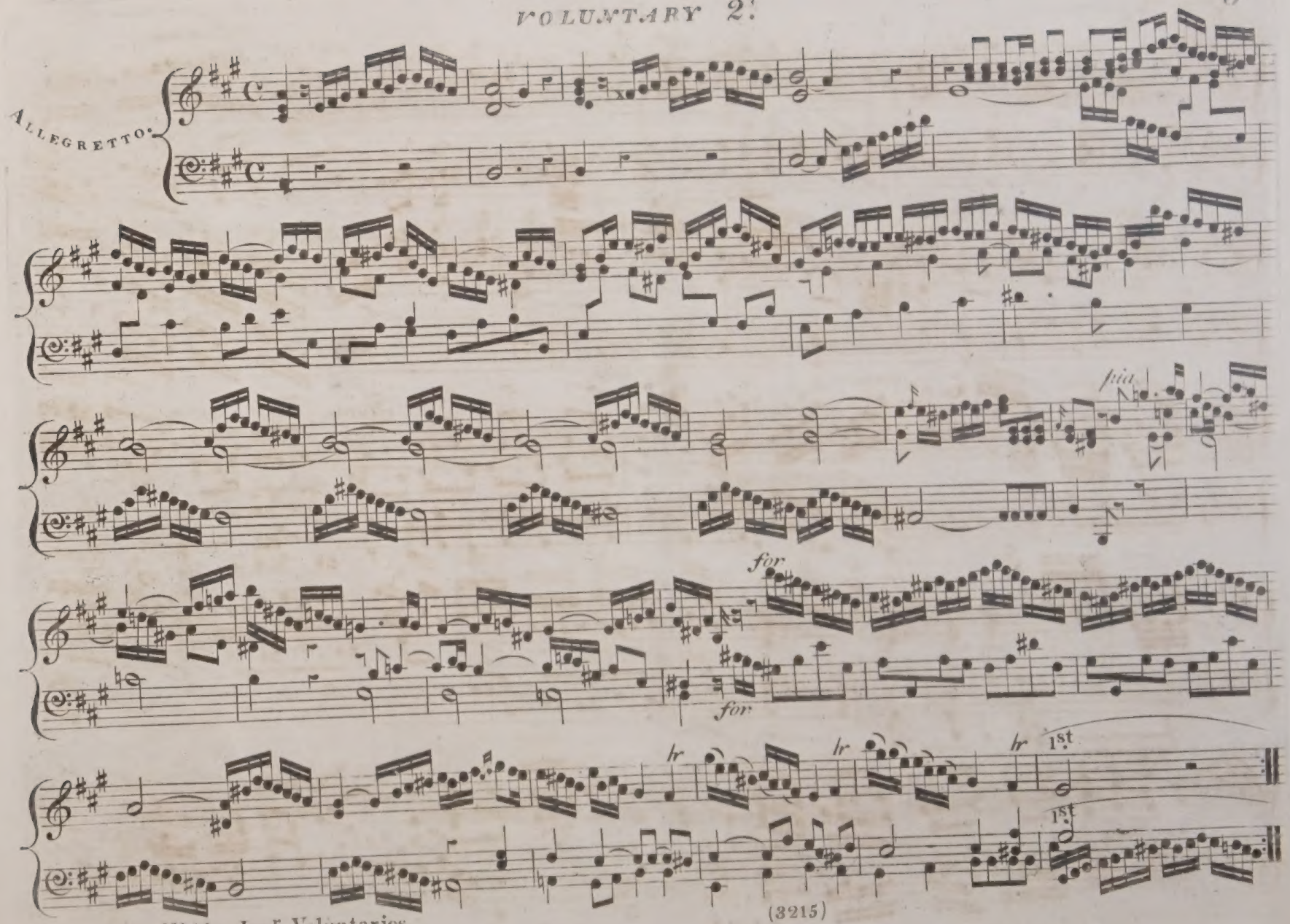
Cadenza a piacere
Ad⁹
A TEMPO
8Ad⁹ 8


ALLEGRETTO.
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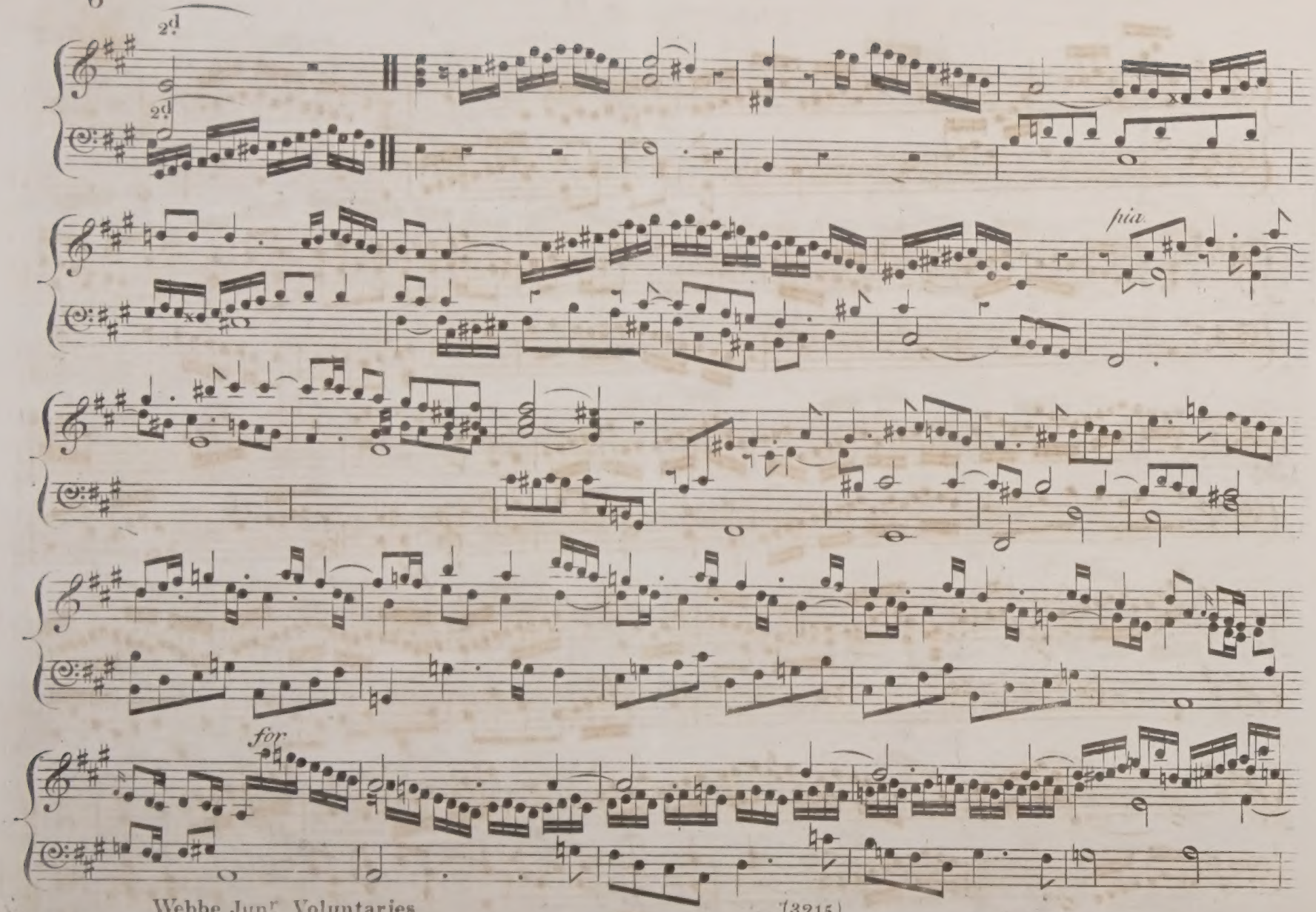
1st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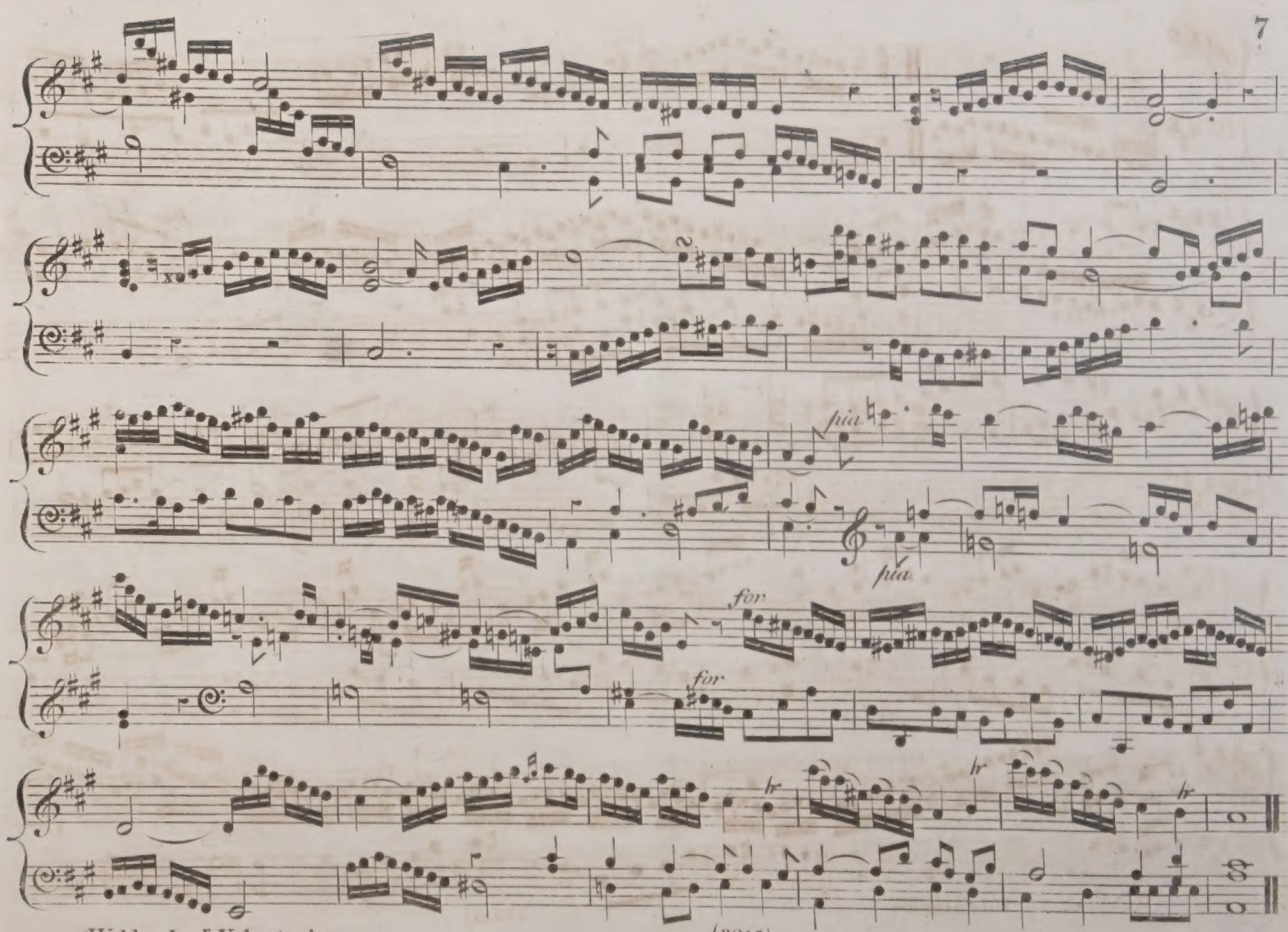
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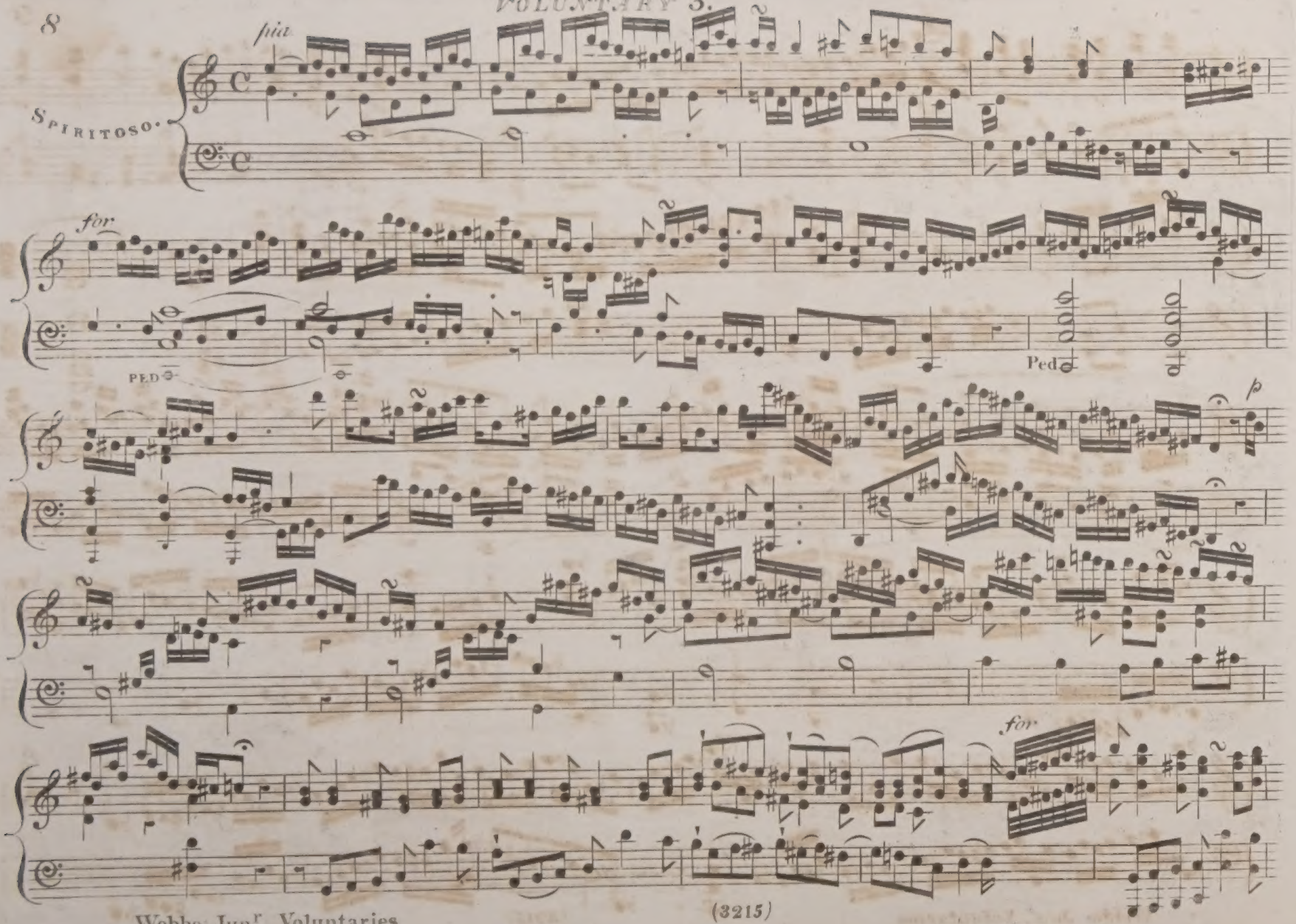
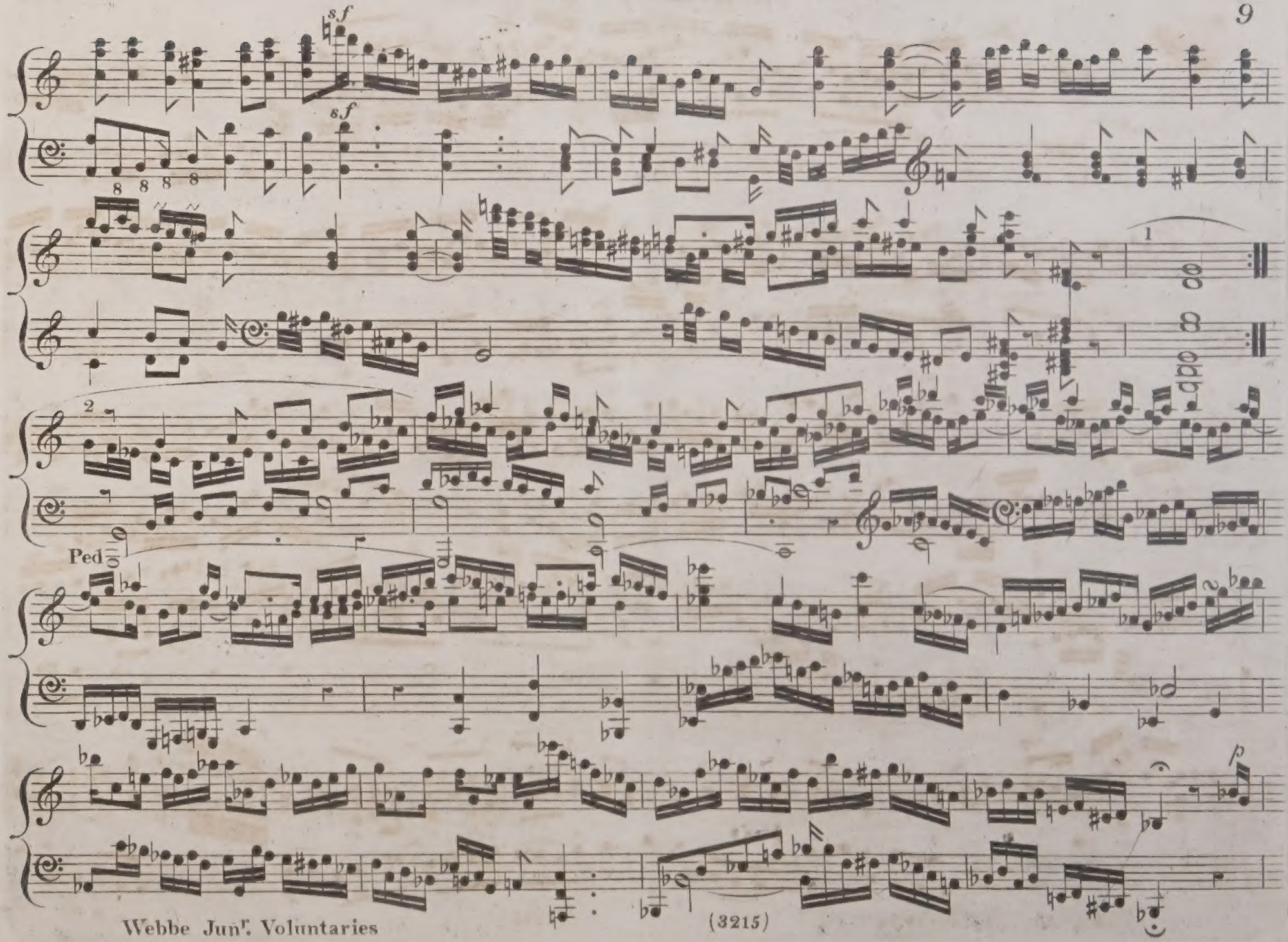
VOLUNTARY 3.

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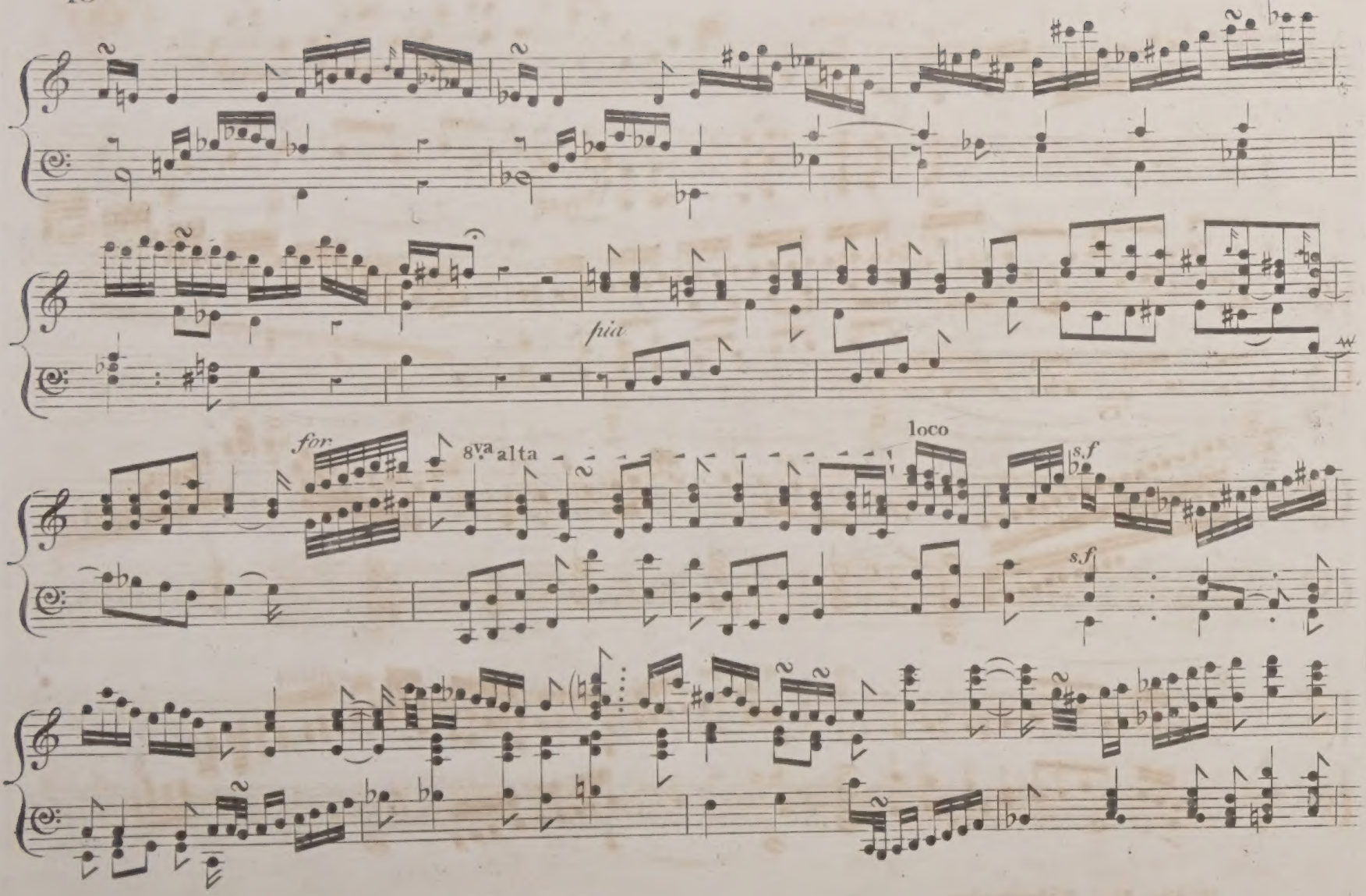
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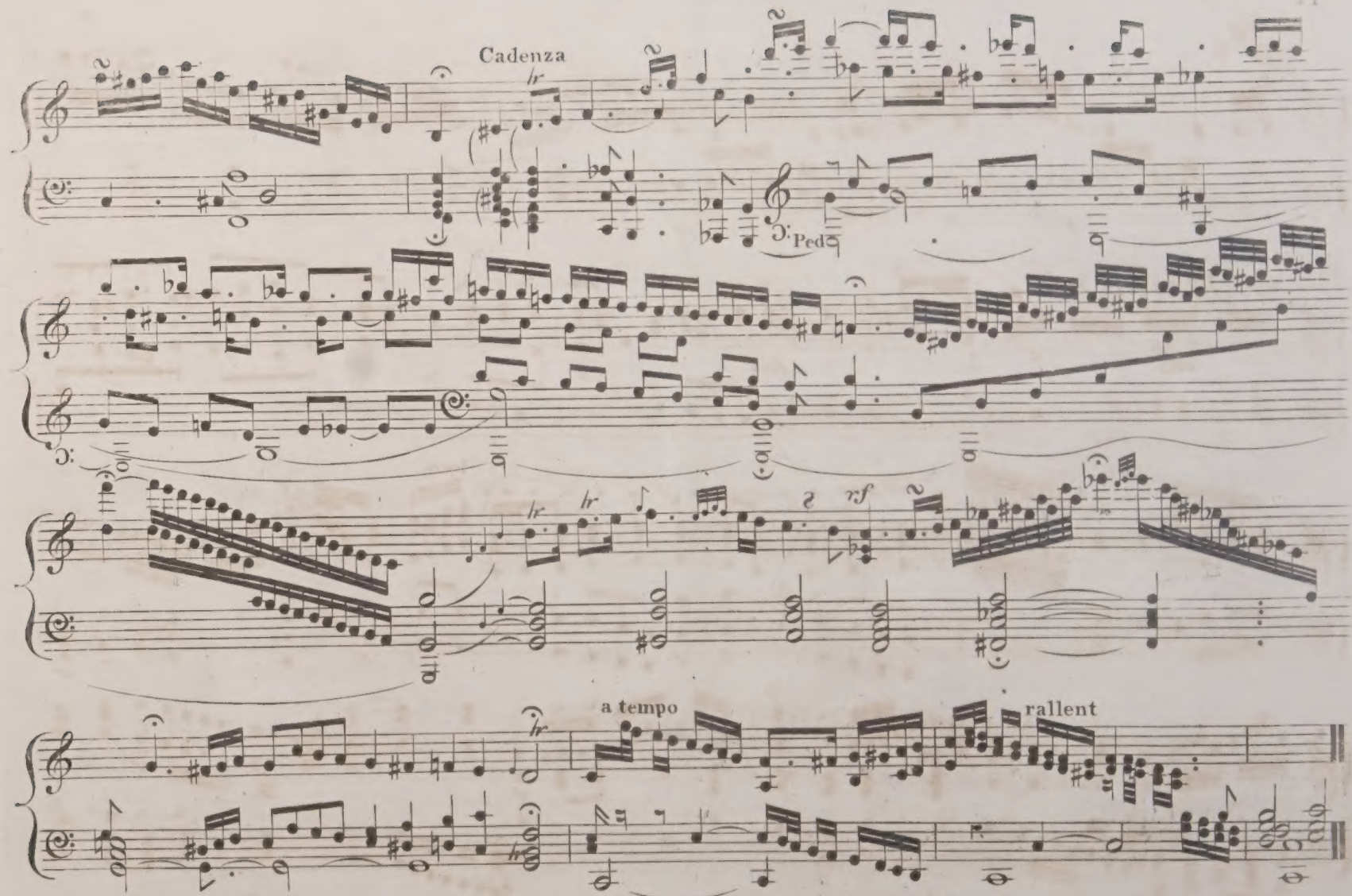
Cadenza
tr
Ped
rf
tr
a tempo
rallent

ADAGIO AND ROMANCE

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FOR THE

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BY

CHAS. JOCELYN SMITH.

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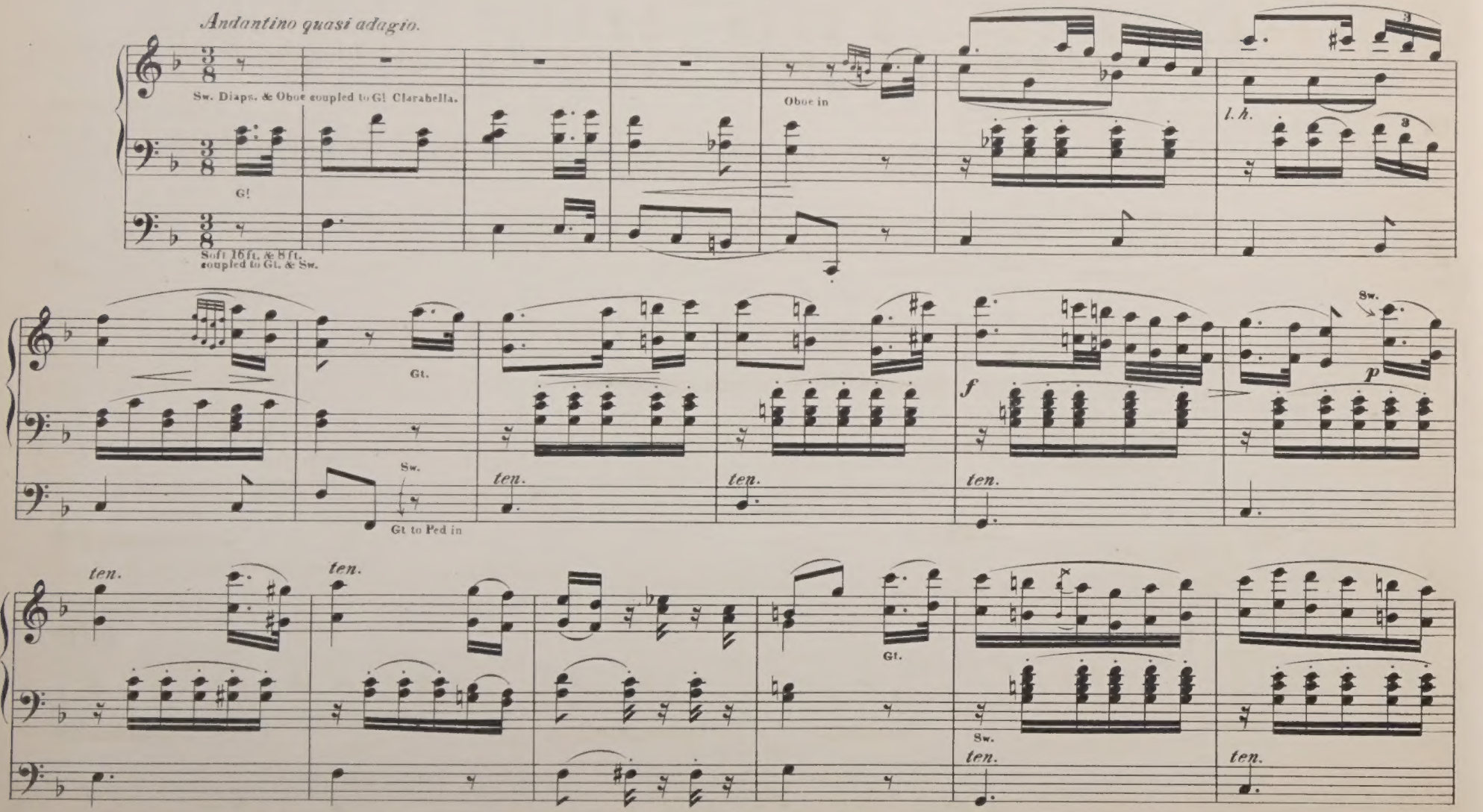
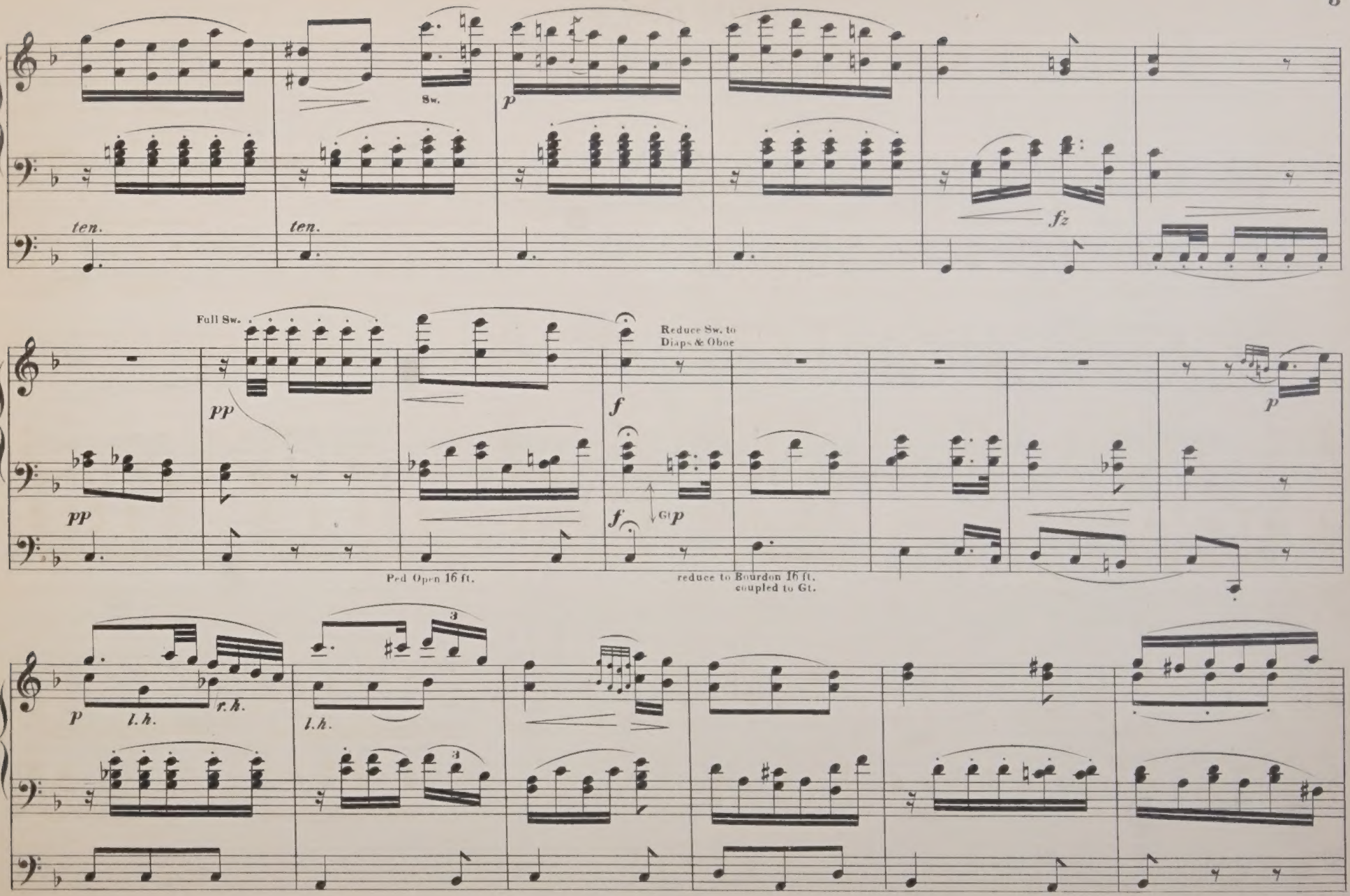
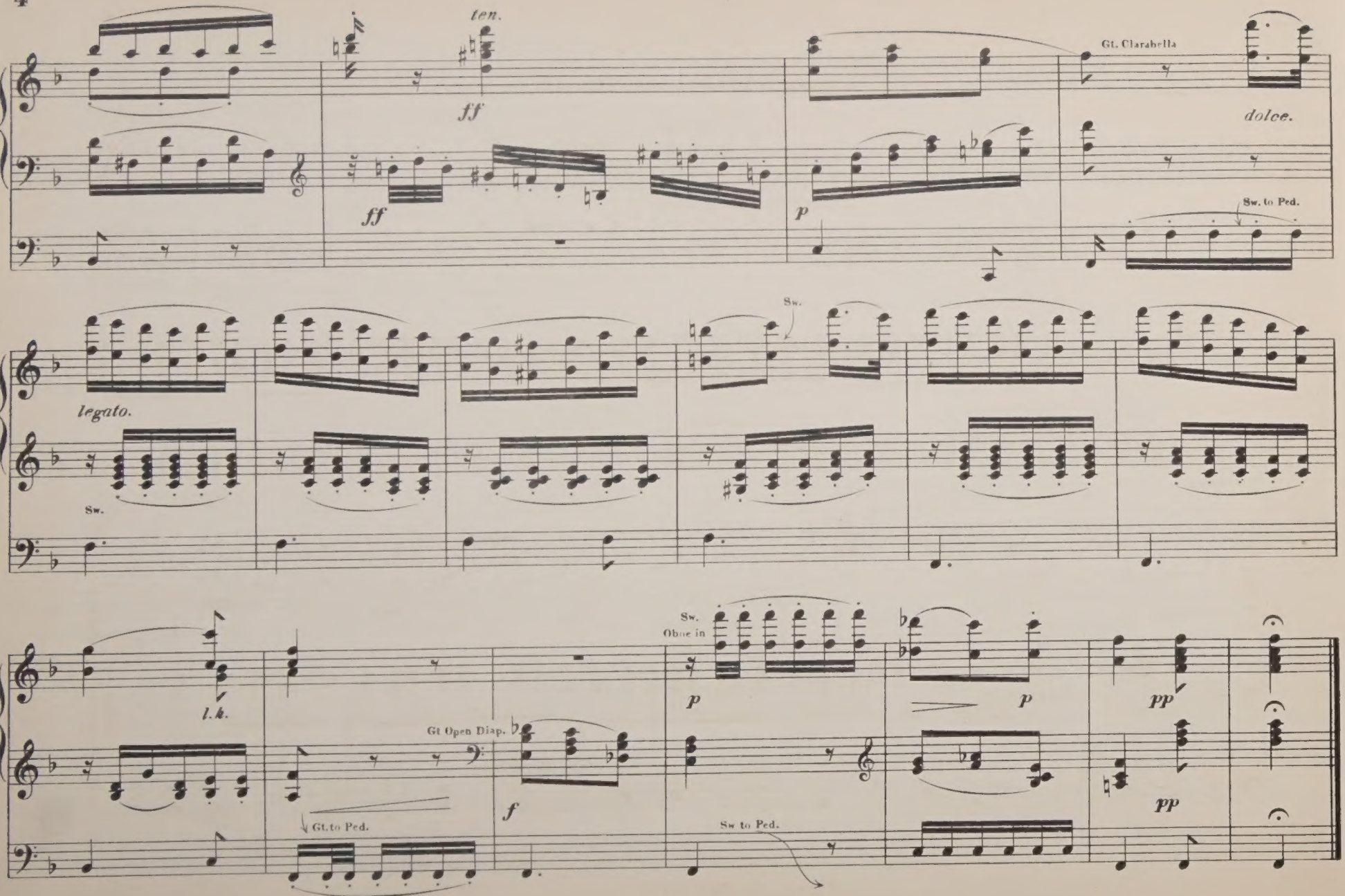



ten.
ten.
Sw.
p
fz
Full Sw.
pp
pp
f
f
Reduce Sw. to Diaps & Oboe
Gt p
p
Ped Open 16 ft.
reduce to Bourdon 16 ft. coupled to Gt.
p
l.h.
r.h.
l.h.
3
3


ten.
ff
ff
Gt. Clarabella
dolce.
Sw. to Ped.
p
legato.
Sw.
Sw.
l.h.
Gt Open Diap.
Gt. to Ped.
f
Sw.
Oboe in
p
p
pp
pp
Sw to Ped.

ADAGIO.

From WEBER'S PIANOFORTE DUETS.

Op. 10

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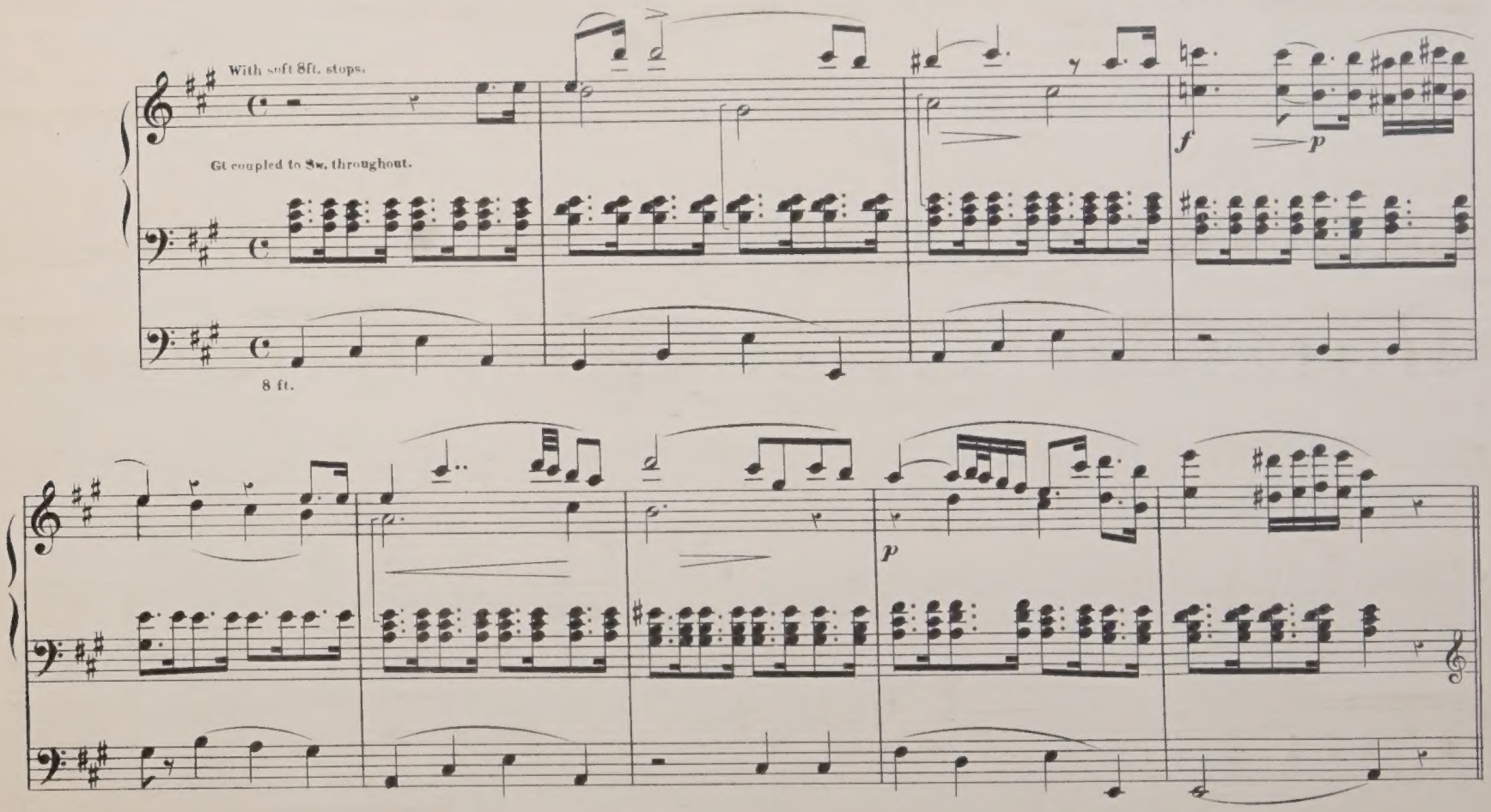
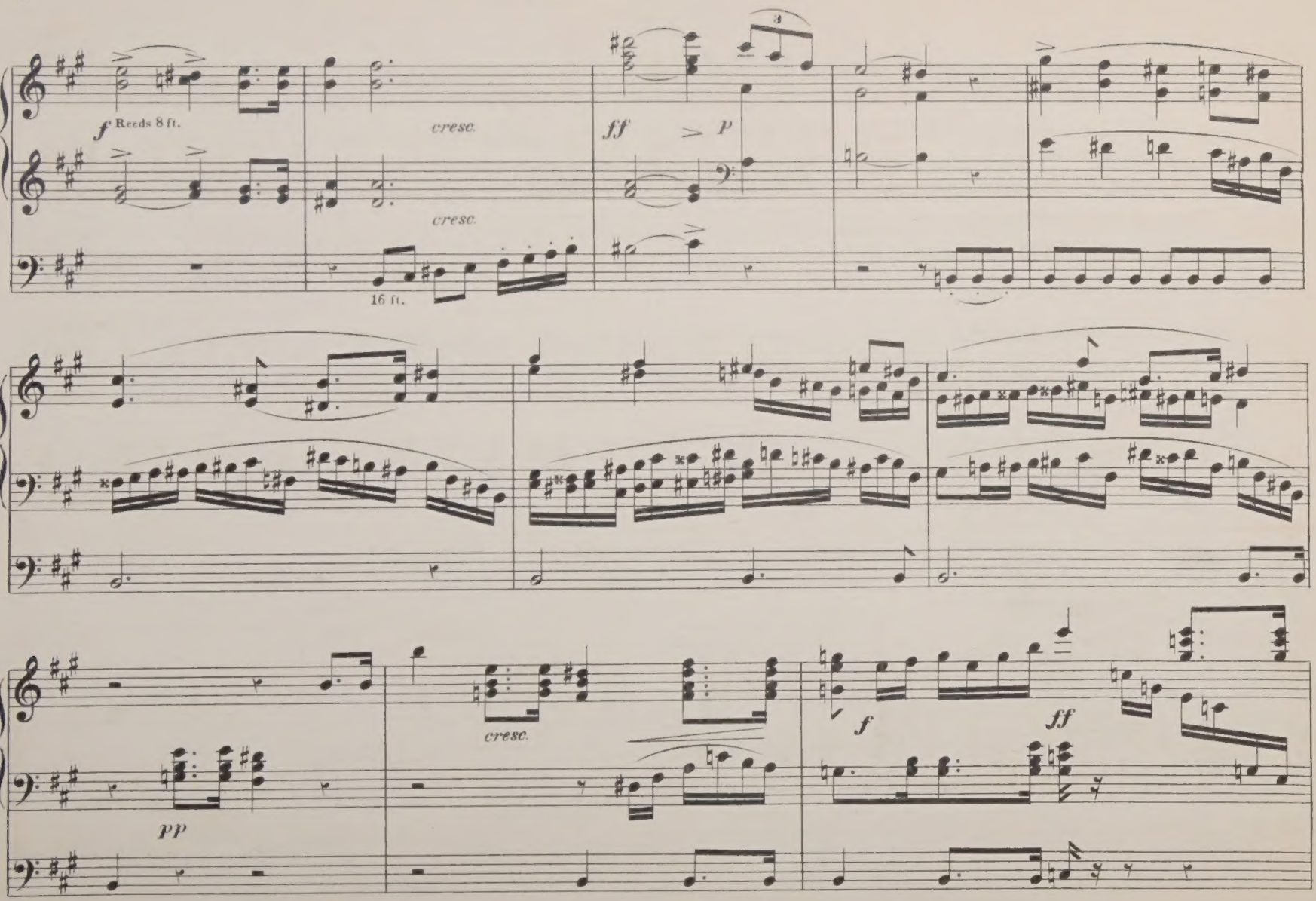
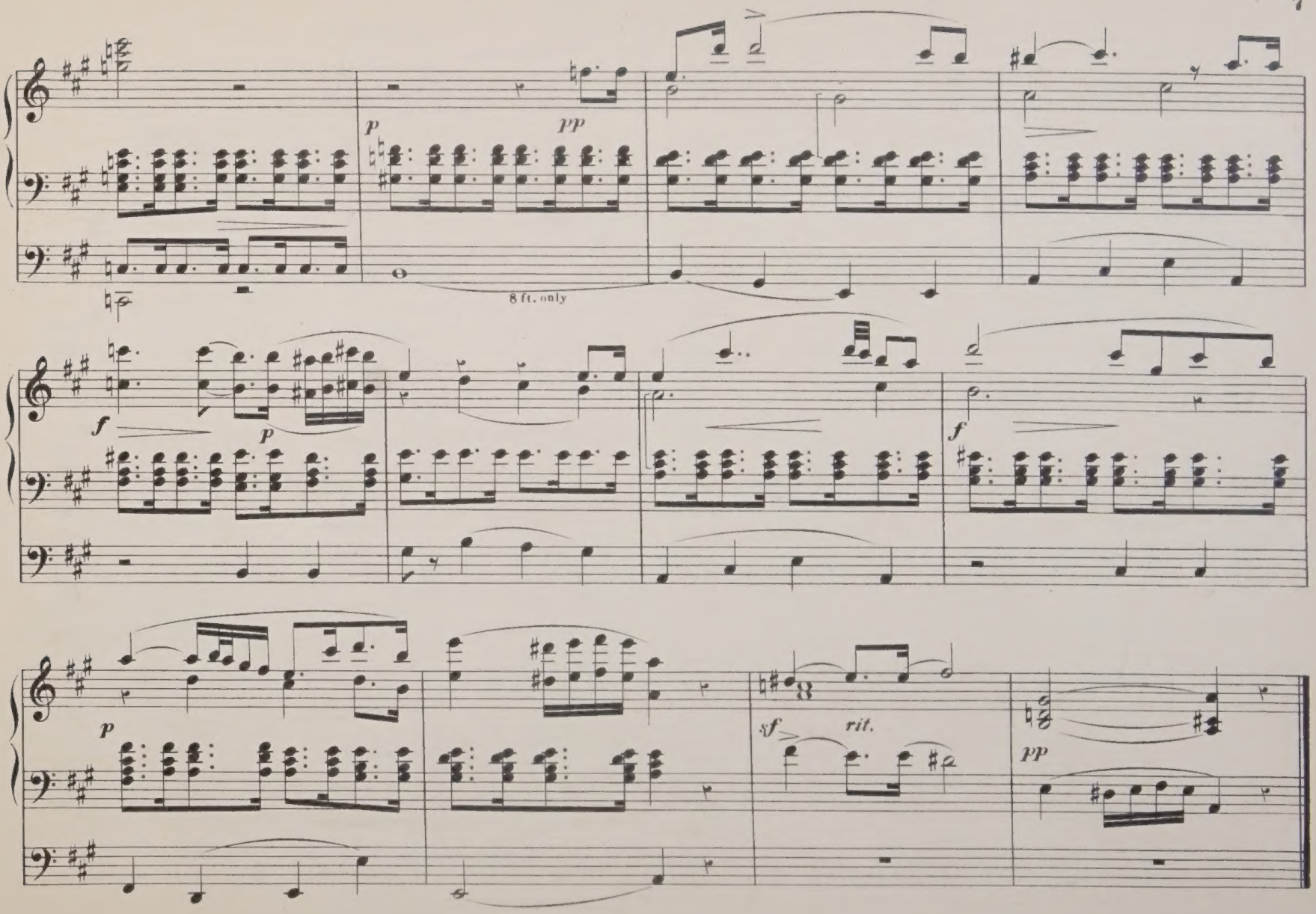



f Reeds 8 ft.
cresc.
cresc.
16 ft.
ff
p
pp
cresc.
f
ff


p
pp
8 ft. only
f
p
f
p
sf
rit.
pp

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I. GLORIA (12TH MASS) — MOZART
ANGELS EVER BRIGHT AND FAIR (THEODORA) — HANDEL
QUI TOLLIS (2ND MASS) — HAYDN
BENEDICTUS (3RD MASS) — MOZART
HALLELUJAH CHORUS (MESSIAH) — HANDEL
WITH VERDURE CLAD (CREATION) — HAYDN
AGNUS DEI — NAUMANN
LIFT UP YOUR HEADS (MESSIAH) — HANDEL
LAUDA SION — CHERUBINI
BENEDICTUS (1ST MASS) — MOZART

II. GLORIA IN EXCELSIS — PERGOLESI
NOW VANISH (CREATION) — HAYDN
I KNOW THAT MY REDEEMER LIVETH (MESSIAH) — HANDEL
BENEDICTUS (REQUIEM) — MOZART
CUJUS ANIMAM (STABAT MATER) — ROSSINI
AVE MARIA — CHERUBINI
PASTORAL SYMPHONY (MESSIAH) — HANDEL
CORALE (GLI UGONOTTI) — MEYERBEER
GLORIA (2ND MASS) — MOZART
O LOVELY PEACE (JUDAS MACCABŒUS) — HANDEL
SANCTUS DOMINUS (3RD MASS) — HAYDN

Secular.

III. NOTTURNO (MIDSUMMER NIGHT'S DREAM) — MENDELSSOHN
ROBERTO, OH! TU CHE ADORO (ROBERTO IL DIAVOLO) — MEYERBEER
VEDRAI CARINO (IL DON GIOVANNI) — MOZART
MARCIA (FIDELIO) — BEETHOVEN
NON PIU ANDRAI (LE NOZZE DI FIGARO) — MOZART
DAS ERTSE VEILCHEN — MENDELSSOHN
DUN SACRO ZEL L'ADORE (GLI UGONOTTI) — MEYERBEER
COME PER ME SERENO (LA SONNAMBULA) — BELLINI
ANDANTE (LIEDER OHNE WORTE) — MENDELSSOHN
A TE O CARA (I PURITANI) — BELLINI
IL SEGRETO (LUCREZIA BORGIA) — DONIZETTI
AL FESTINO CH'IL CIEL (GLI UGONOTTI) — MEYERBEER
MARCIA (NORMA) — BELLINI

IV. AH! CHE LA MORTE (IL TROVATORE) — VERDI
QUANDO LASCIA LA NORMANDIA (ROBERTO) — MEYERBEER
PLACIDO E IL MAR (IDOMENEO) — MOZART
AH! NON GIUNGE (LA SONNAMBULA) — BELLINI
COM É GENTIL (DON PASQUALE) — DONIZETTI
LIBIAMO NE' LIETI CALICI (LA TRAVIATA) — VERDI
AH PERDONA (LA CLEMENZA DI TITO) — MOZART
NOBIL DONNA (GLI UGONOTTI) — MEYERBEER
IL BALEN DEL SUO SORRISO (IL TROVATORE) — VERDI
WEDDING MARCH — MENDELSSOHN
BATTI, BATTI (IL DON GIOVANNI) — MOZART
SUL CAMPO DELLA GLORIA (BELISARIO) — DONIZETTI

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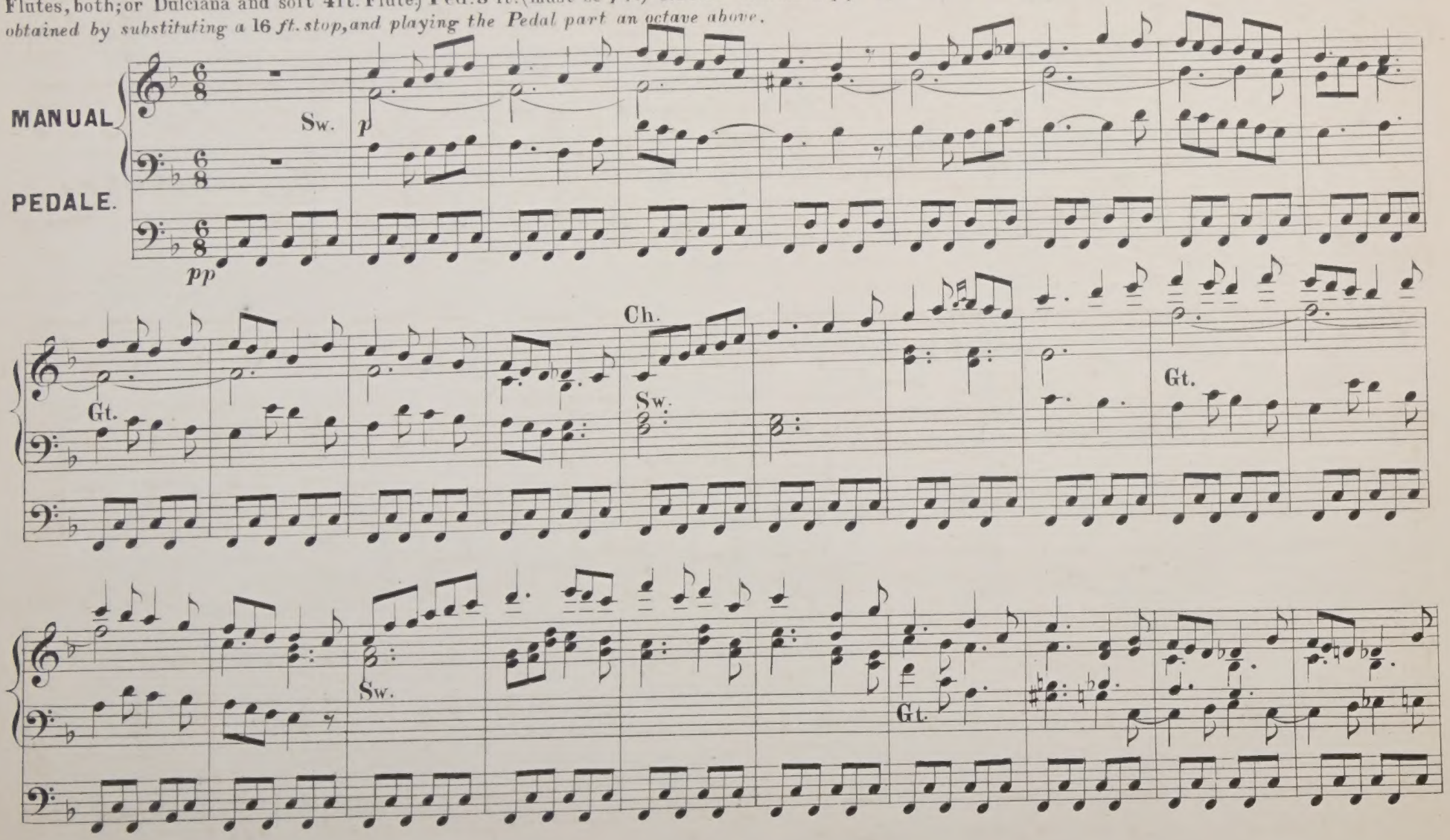
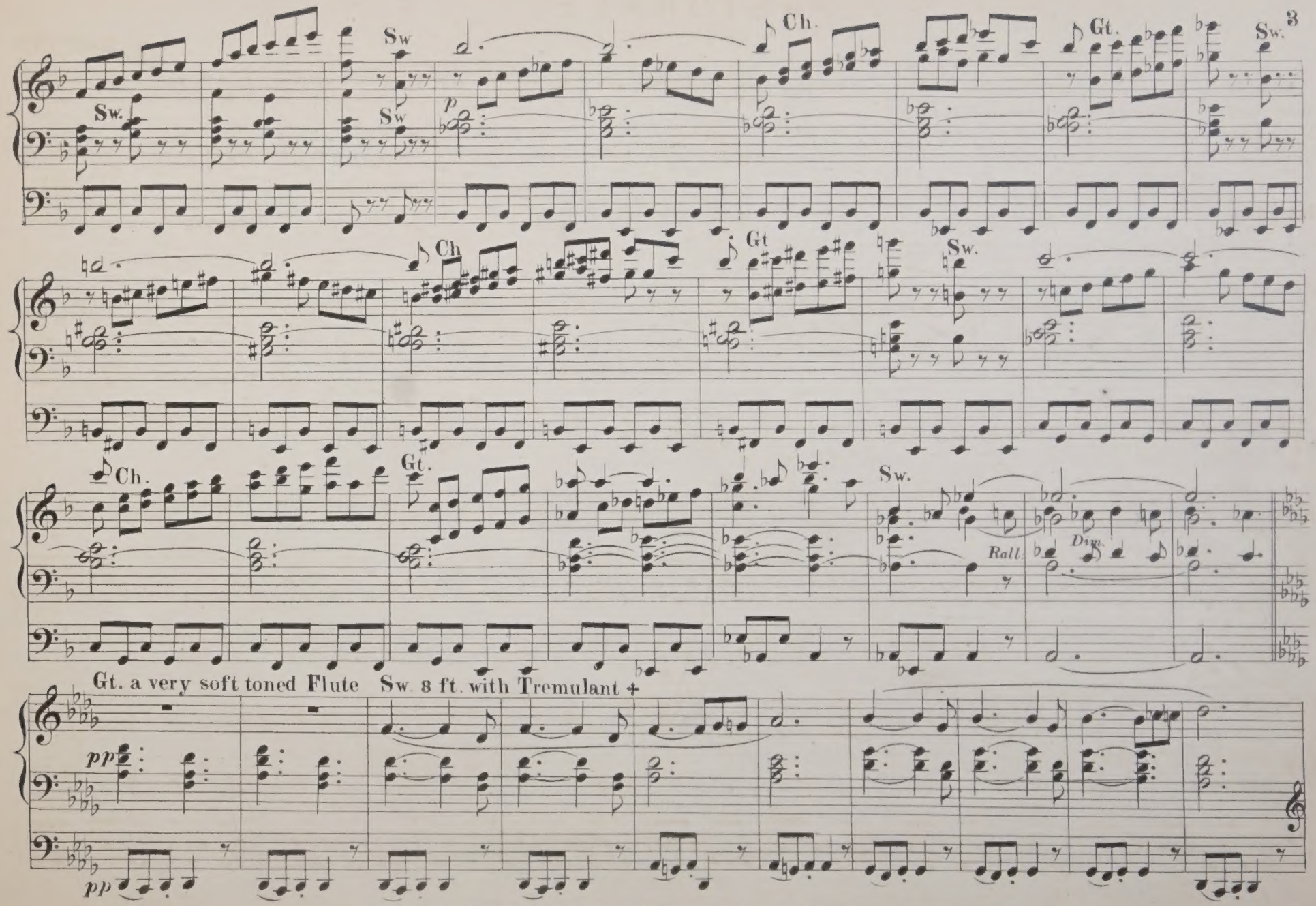
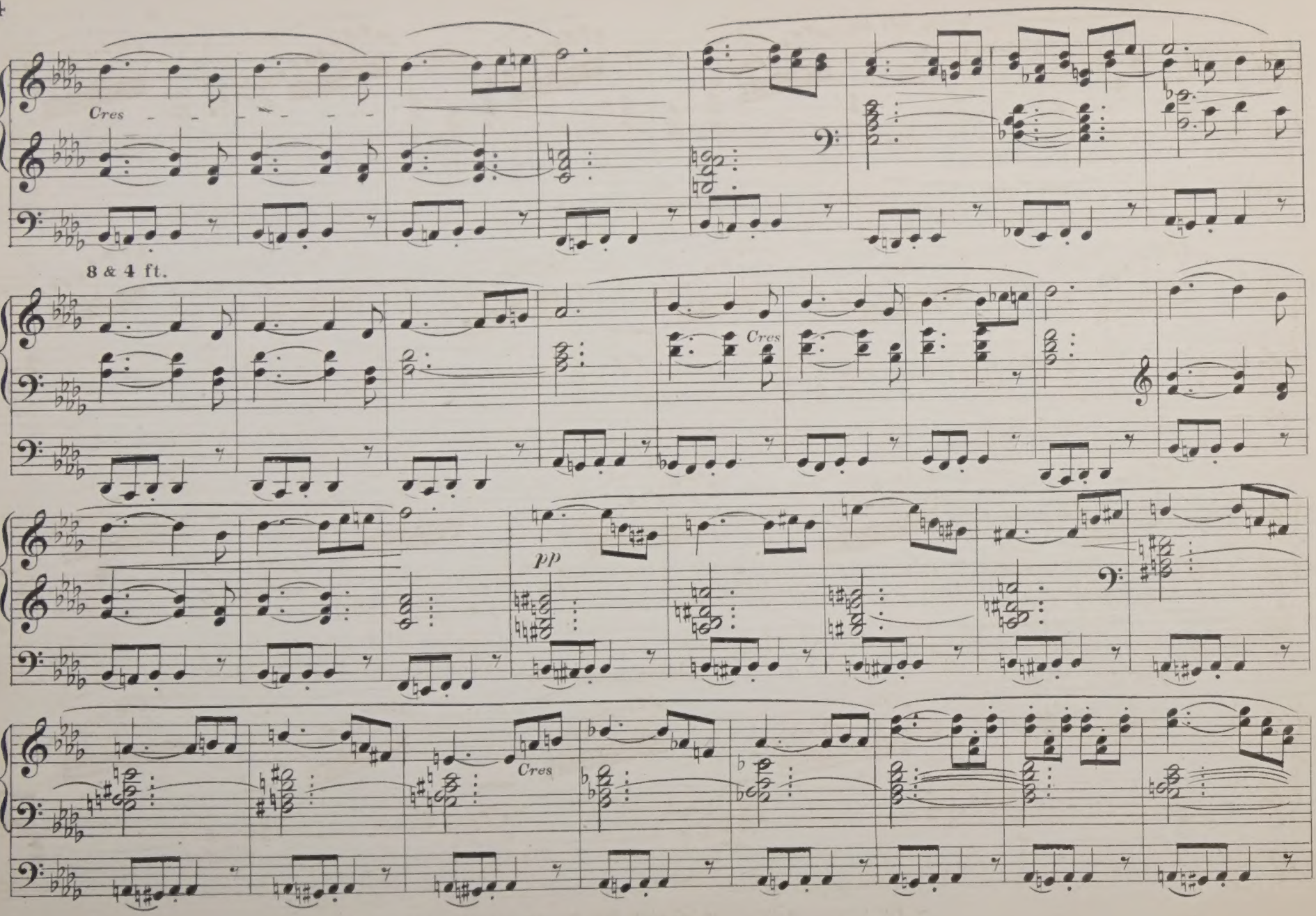
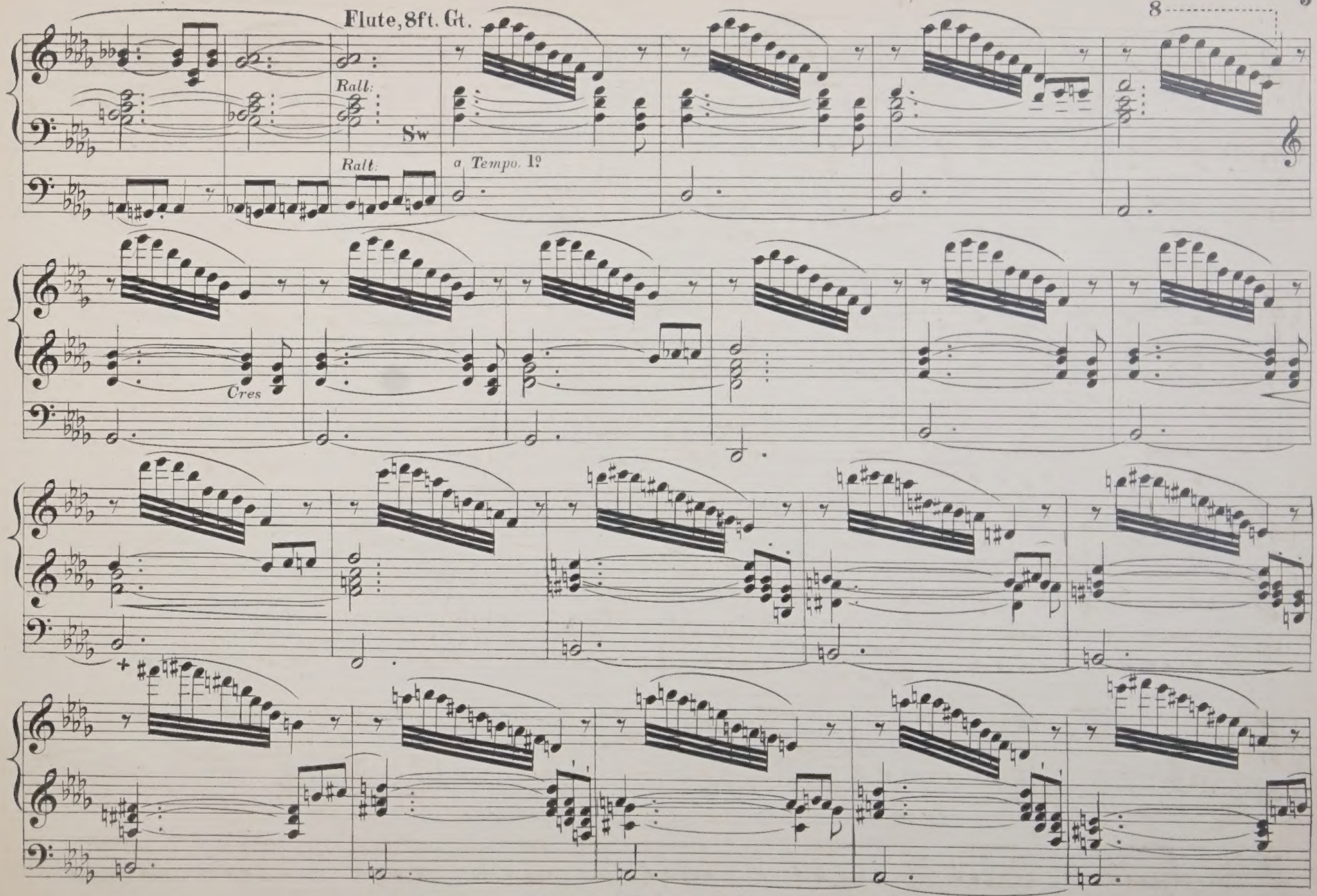
Arrange the Stops as follows:- Sw. 8 ft. *p.* (The open Diapson, with some other soft 8 ft.) Gt. 8 ft. *mp.* (The Gamba, with a soft 8 ft. Flute.) Ch. 8 & 4 ft. Flutes, both; or Dulciana and soft 4ft. Flute.) Ped. 8 ft. (must be *pp*) NOTE.—*Should a pp 8 ft. stop be wanting in the Pedal. Manual, the effect can be obtained by substituting a* 16 *ft. stop, and playing the Pedal part an octave above.*



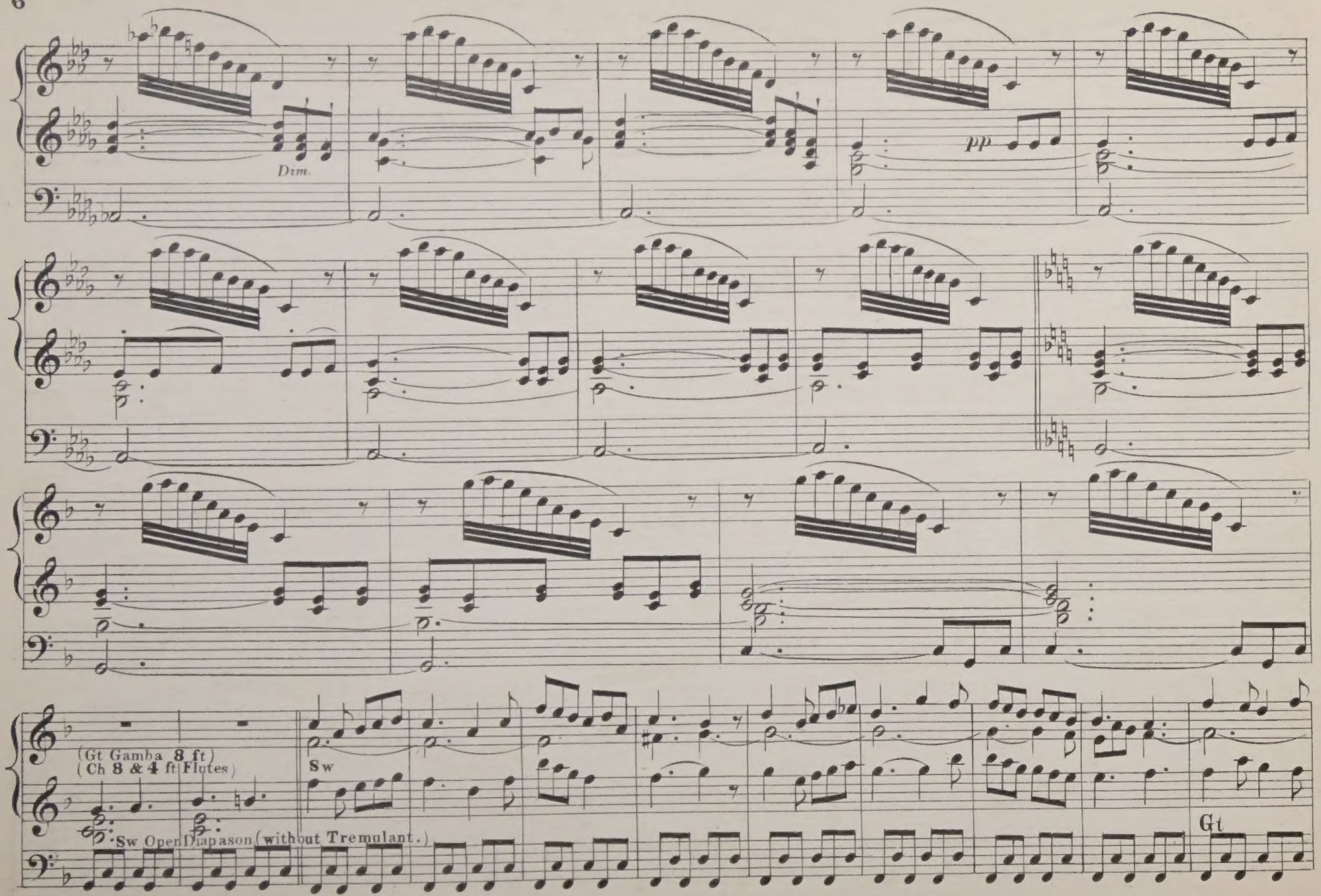


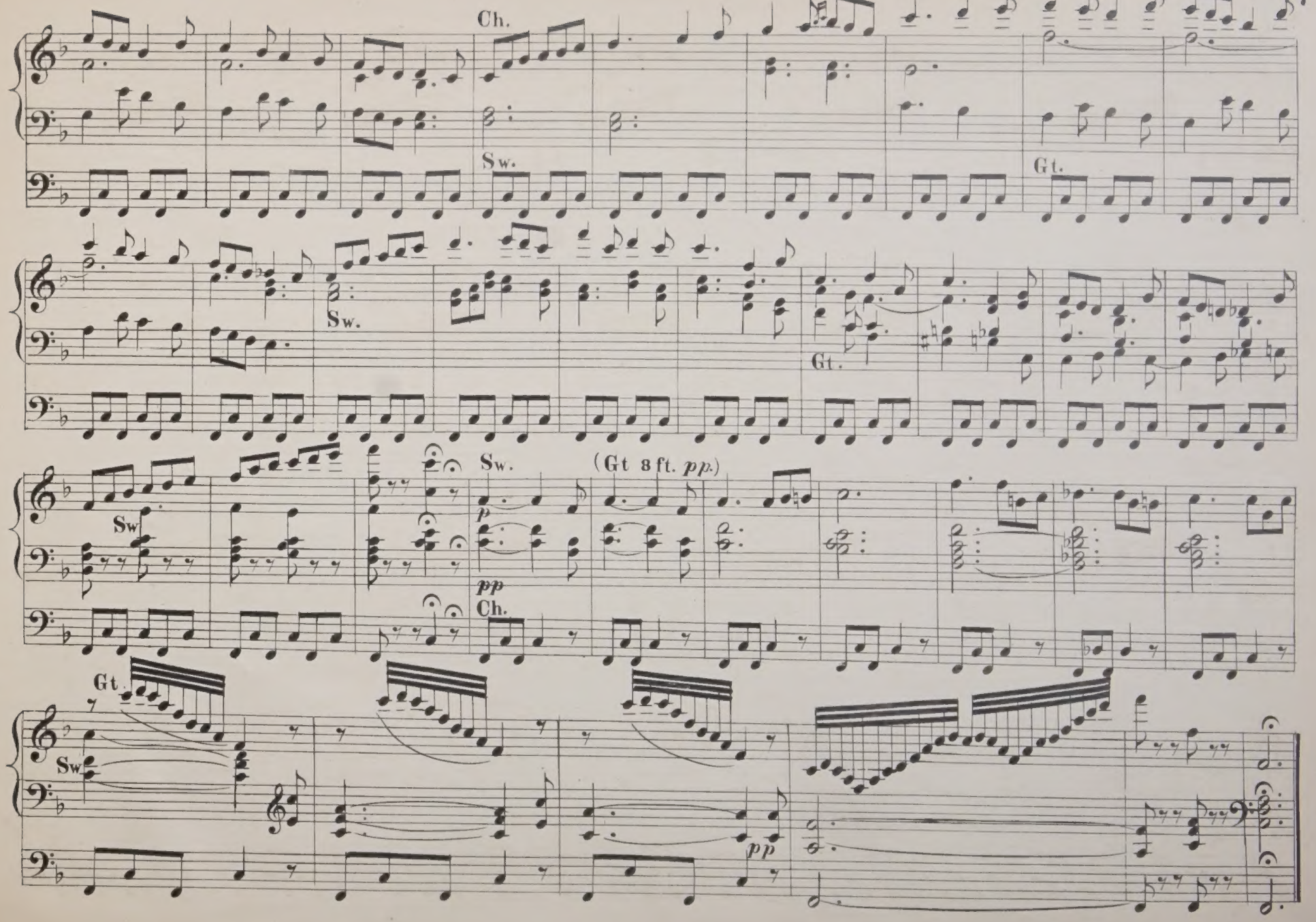
+ The *Tremulant* should vibrate very fast.-This passage was written for the *Vox Humana*.


Cres
8 & 4 ft.
Cres
pp
Cres



+ For Organs without the G♯, play this bar an octave lower


Dim.
pp
(Gt Gamba 8 ft)
(Ch 8 & 4 ft Flutes)
Sw
Sw Open Diapason (without Tremulant.)
Gt


Ch.
Sw.
Gt.
Sw.
Gt.
Sw
Sw.
(Gt 8 ft. pp.)
p
pp
Ch.
Gt.
Sw
pp